JULY 1947

MAGAZINE

35 CENTS

Teachers' Summer School and Convention Issue

rsity of New Hampshire
Library

. . . more than just "thanks"

Now that you are able to sit back and relax . . . contemplating only the pleasanter moments of your dance recital . . . we feel we owe you a debt of gratitude for the wonderful response given to our presentation of Costume Fabrics, Dance Footwear and Accessories this past season.

We are going to be at the dance conventions so that we can see you in person to shake your hand and say hello.

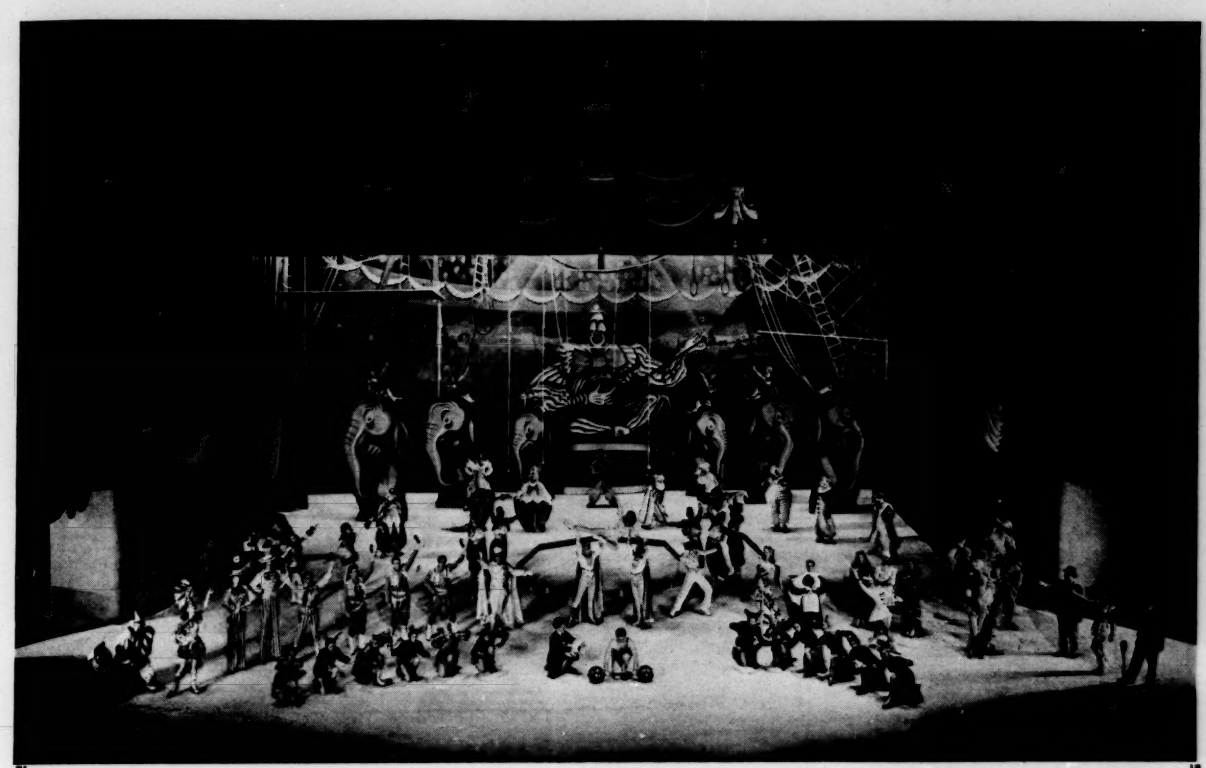
Do stop by for there will be something new.

Since 1887—America's Most Complete Theatrical Mail Order House

Baum's inc.

Super Market For Dancers

106-114 S. ELEVENTH ST., PHILADELPHIA 7, PA.



SONJA HENIE and ARTHUR M. WIRTZ present

HOWDY, MR. ICE OF 1950

PRODUCTION by SONART PRODUCTIONS, INC.

EXECUTIVE DIRECTOR, ARTHUR M. WIRTZ

PRODUCTION DIRECTOR, WILLIAM H. BURKE

STAGED by CATHERINE LITTLEFIELD

SETTINGS DESIGNED and CREATED by BRUNO MAINE

COSTUMES by GRACE HUSTON, BILLY LIVINGSTON and KATHERINE KUHN

CHOREOGRAPHY by CATHERINE LITTLEFIELD

and

Featuring **FABRICS** *by* **DAZIAN'S**

ESTABLISHED 1842

The World's Largest and Oldest Theatrical Fabric Organization

142 WEST 44th STREET • NEW YORK 18, N. Y.

FOR THE
Dancer!
Selva Offers
America's Finest . . .

SHOES

- Toe
- Ballet
- Tap
- Spanish
- Acrobatic

PROFESSIONAL TAPS

- Fred Astaire Tap
- Staccato Tap
- Staccato Heel
- Super Tap (with or without Toe Flange)
- Super Jingle Heel
- Ballet Tap (with three screws)

STUDIO OUTFITS

- Tu-Tu
- The Swing
- Moderne Leotard
- Ruffle Tunic and Trunks
- Princess Tunic and Trunks
- Russian Tunic
- Sunback Leotard
- Two-Piece Midriff and Trunks
- Short Circular Skirt
- Trunks
- Tights

HOSIERY

- Lastex Opera Hose
- Silk Opera Hose
- Lastex Tights

Write for Price List

THEATRICAL FOOTWEAR

Selva

1607 Broadway • New York 19

Professional Unity among Teachers of Dance

an editorial

A friend of mine, a dancing teacher of many years standing, much respected in her own community, assures me that she will attend the annual convention of her own dancing teachers society in her locality, but does so with little zest. I asked her why, if it means so little, did she bother? The argument seemed to go this way:

I: What do you get out of it, anyhow?

SHE: Oh, I **meet old friends, hear all the gossip, see what the good teachers are doing this year, get some ideas of my own from watching.**

I: Then you get something definite out of it, after all?

SHE: Yes, but when I see what's done with all the good material you find there, and it is good, it depresses me that some of us go right back where we came from and teach with as little idealism or ideas as if we had never been there at all. The **only idea some of them take away** is the **idea that the one clever thing they learn will make an easy dollar for them.** Their concern with the ideals of dancing of the profession is nil.

I: Then nobody of all you meet there is concerned with any ideals?

SHE: What do you mean? Of course they are! But it is so different to achieve any kind of agreement because so many of us talk at cross-purposes, even though all of us are interested in the same thing. Certainly most of us care enough about dancing and teaching of dance to give our lives to it exclusively, but giving our lives to it doesn't mean that we have yet attained the rating for our profession that you will find in other professional fields.

I: What fields?

SHE: Oh well, if you must know, stagehands, musicians, medicine, art, any number of them.

I: And what distinguishes those bodies from that of the dance profession?

SHE: Chiefly that **they are capable of meeting on some common ground,** inter-organizational conferences, legislation favorable to their professions, for instance, and discussion between sectional groups without sectional prejudices, without intrusion of personalities.

I: And dancing teachers cannot?

SHE: Who said they can't? Of course they can! The trouble is they can't do it without convening and listening to each other. The big problem is to get all convening teachers listening in, so that eventually no matter what organization we belong to, if any, **anything that happens to us, happens to us all,** and all are conscious of having played a part in some definite action.

I: Then what are we arguing about? You're trying to tell me you couldn't keep away from your convention if they chained you to a post.

SHE: Who's trying to stay away?

★

I reproduce the foregoing conversation as accurately as I can remember it because it is so purely human and because it is so typical of a dancing teacher with some real ideals, and because there are two potent points that teachers anywhere would do well to examine this summer of 1949 in the interests of unity, and these are:

1. The **need** for a central clearing office to represent **ALL** American teaching **organizations,** with a competent, impartial, **paid** executive secretary in charge, one who has **no** affiliation with any organization. This paid officer and personal clearing house could be of inestimable benefit to all associations, in promotion, lobbying, distribution of information, collection, etc.
2. If CONVENTION is ever to mean anything to this profession, the **meaning** and **use of the Law** to crystallize the standing of the dance teaching field **must arise** out of the embryo council which formed last year as a result of the drive of a dancing teacher from Port Washington, N. Y. I refer to Mrs. Helen Wicks Reid (no connection with foregoing dialogue) who was instrumental in the formation of the **National Council of Dance Teachers Organizations.** This body, if approved this summer by all parent organizations, can actually sit down on common ground, as was done in England in the case of the R. A. D., whose history and relation to legislation favorable to dance was thoughtfully studied by Mrs. Reid last year in England.

(please turn to page 48)

Dance MAGAZINE

VOLUME XXIII NUMBER 7

JULY, 1949

The LARGEST, most WIDELY READ Dance Publication in the WORLD

IN THIS ISSUE:

Reviewers' Stand		6
Juvenescence		8
Via the Grapevine		9
Picture of the Month: Kathryn Lee		11
Ballet Theatre Review	Doris Hering	12
The Five Positions — No, Two!	George Chaffee	14
Child's World	Blanche Evans	16
Time for Reconversion	Ann Hutchinson	18
Flexing for Ballet	Eileen O'Connor	20
Giselle		22
Spring Madness	Anonymous	24
Savage Splendor		26
Proudly I Tap!	Ruth Walton	28
Ballroom Foundation	Albert and Josephine Butler	30

Editor and Publisher: RUDOLF ORTHWINE

Executive Editor: HELEN DZHERMOLINSKA

Advertising Manager: LYDIA JOEL

Circulation Manager: BARBARA PLATT

Sales Manager: LOUIS ELSON

Art Director: CHARLOTTE HOWLAND

Education and Research Editor ..... Dorathi Bock Pierre
Dance Historian ..... George Chaffee
Ballroom Editors ..... Albert and Josephine Butler
Public Relations Editor ..... Jason L. Stuart

Associate Editors:

Ann Barzel, Lydia Joel, Doris Hering, Mary Jane Hungerford

Contributing Editors:

Jack Cole, Blanche Evan, Milton Feher, Baird Hastings, Gertrude Lippincott, Lillian Moore, Eileen O'Connor, W. G. Raffé, Walter Terry, Arthur Todd, A. E. Twysden.

Staff Photographers:

Earl Leaf, Fred Fehl, Walter E. Owen, Dhimitra Tassi, Gizelle Szabo

West Coast Photographer: Constantine

Staff Artists:

John Vassos, Sviatoslav Toumine, Val Arms, Josef Szeker

Staff Correspondents:

England: Mary Clarke, 6 Dulwich Common, London, S. E. 21
Paris: Golde G. Antignac, 52 Avenue Duquesne
Montreal: Francis A. Coleman, 2105 City Councillors St.
Mexico: Patricia Fent Ross, Calle Tijuana 22
San Francisco: Beatrice de Baltazar, 824 Hyde
Hollywood: Nelson Barclift, 2126 Selby
Los Angeles: Joan Wilcoxon

Road Correspondent: SENIA SOLOMONOFF

ON THE COVER:

Concert dancers SOPHIE MASLOW and MARK RYDER are on the cover in a moment from Miss Maslow's popular group composition, "Folksay". Photograph by DAVID LINTON.

NOTICE TO ADVERTISERS:

Deadline for advertising is the 20th of the 2nd month preceding publication, e.g.: October 20th for the December issue, November 20th for the January issue, etc.

NEW YORK OFFICES: 503 WEST 33rd STREET LO 3-5907

DANCE Magazine, published monthly by DANCE Magazine, 503 W. 33 st., New York 1, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York, N. Y., under the act of March 3, 1879. Copyright, 1949, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, 1 year $3.75, two years $6.50; Pan-American and Canada, 1 year $4.00, two years $7.00; other foreign, 1 year $4.75, two years $7.50. Single copies at 35 cents. Two weeks notice is required for a change of address or for a new subscription. List address exactly as it appeared on the wrapper of last magazine received.

TOMAROFF'S INDISPENSABLE DANCE BOOKS

We have a limited amount of copies of the following books on hand. Order while they last.

Bk. 3—Taps, Musical Comedy, Character 1.50
Bk. 5—Arm Movements, Adagio, Var. — 1.50
Bk. 7—Jumps, Leaps, Turns, Pirouettes — 1.50

SIMPLIFIED DICTIONARY OF DANCING

By Aron Tomaroff ——— $2.50
Over 600 terms in every type of dancing giving the pronunciation, definition, composition, and execution in French, English, Russian.

(Add 20c with order for mailing)
No C.O.D.'s Send Cash or Money Order to:

ARON TOMAROFF
Box 50, Dance Magazine
503 W. 33rd Street, New York 1, N. Y.

Chicago National Association Of Dancing Masters

ANNUAL NORMAL SCHOOL
AUG. 1st — AUG. 13th

ANNUAL CONVENTION
AUG. 14th — AUG. 20th

Bal Tambarin, Hotel Sherman
Chicago, Ill.

Booklet with all details upon request:

Executive Office: WILLIAM J. ASHTON, Secretary
20 East Jackson Blvd. Chicago 4, Ill.

EDNA LUCILE BAUM
BALLET BOOK SHOP
20 West Jackson Blvd.
Chicago 4, Illinois
Send for Catalogs

EAFIM GEERSH
BALLET BARRE RECORDS
2 two-sided 12 inch unbreakable discs with printed supplement
Used all over the world
Price $14.00. Send remittance to:
EAFIM GEERSH BALLET SCHOOL
3200 Coney Island Av., Bklyn 24, N. Y.

DANCE STUDENTS

buy this Ballet Technique Book
Contains barre work: 34 ballet steps, with French terms — English definitions. Also how to execute each step, 34 illus.
PRICE $2.25 plus 20c Mailing Cost
GLADYS HIGHT SCHOOL OF DANCING
153 No. Wabash Ave. Chicago 1, Ill.

CO 5-0550
WALTER E. OWEN
Photographer
58 West 57th Street
New York 19, N. Y.

NORMAL SCHOOL and CONVENTION SPECIALS . . .

WELCOME TO YOU,

Visiting DANCING TEACHERS to all conventions, leave your old costumes at home this year. YOU'RE invited to visit our regular showrooms and our convention booths. See our beautiful line of DANCE WEAR and BUY YOUR NEW, COOL, lightweight costumes from the most attractive and complete line in America. SPECIAL PRICES to teachers DURING THE ENTIRE CONVENTION PERIODS.

NEW HOLLYWOOD STORE
6636 HOLLYWOOD BLVD.

VISIT THIS CONVENIENTLY LOCATED STORE WHEN YOU ARE IN HOLLYWOOD.

The
HOFFERT
Italian Toe
DANCING SLIPPER

#5007. This Slipper is widely used by Opera Ballet Students. A pleated Satin Suede Toe, with the same Fine Qualities of our Super-Toe. Easy to Break in. Ribbons Free.

Pink Satin **5.95**

RUFFLE TUNIC AND TRUNK

Finest quality ribbed jersey
Black, Copen Blue, White.

Write today for our new catalog and order blanks showing NEW LOW PRICES on our complete line of footwear for the dance . . .

CHICAGO THEATRICAL SHOE CO.

159 N. Wabash Ave. Chicago 1, Ill. | **6636 Hollywood Blvd. HOLLYWOOD, CALIF.** | **33 John R. St. Detroit 26, Mich.**

More people are enjoying Dance Magazine all the time!

A gift subscription to DANCE Magazine is a year-'round pleasure for which you'll get plenty of appreciation.

reviewers' stand

A new modern dancer! And from Europe! That combination was enough to make us come running to the private showing that Birgit Akesson of Sweden gave on May 3 at the 92nd Street "Y". While this was in no sense a full-fledged concert (merely a sampling of six dances) it gave us a remarkably clear picture of the effects of artistic isolation on a talent.

Miss Akesson studied with Wigman in the "old days" and then went off by herself to find her own mode of expression. This is not very different from the procedure of most young artists with the exception that while they are finding their own voice, they are usually in touch with the activities of their contemporaries. They undergo the constant stimulus and corrective influence of a functioning dance environment.

Miss Akesson, on the other hand, fed mostly upon herself. This is good in the sense that her dancing is pure and unaffected. But it is studio dancing. It has yet to make the complete transition onto the stage. Her first three abstractions were really movement experiments. Their principal effect was one of sustained legato, a constant moving through long tripping passages of music. The arm patterns were extremely involved, and the legs were used, not to lift the body from the floor or supply a basic rhythmic pattern, but to produce shapes similar to those formed by the arms. It was as though the dancing body were wrapping space around it like a blanket, instead of stepping out and conquering space as most modern dancers do, or carving it as classical ballet does.

The second half of the program consisted of three "absolute" (unaccompanied) dances, SOIR BLEU, MOON AND RAIN, and MOVEMENT. The first was closely allied with the preceding compositions, but MOON AND RAIN and MOVEMENT showed a different and welcome tendancy. MOON AND RAIN had a definite mood. There was poetic imagery, and Miss Akesson functioned as a woman, instead of as a piece of sculpture in motion. To be sure, it was a special kind of woman—one who had absorbed all the strange and mysterious qualities of moonlight and rain.

MOVEMENT we found most forceful and interesting of all. It was a child's voyage of discovery—first of self and then of his immediate environment. The dance had a gentle unfolding quality and a more generous use of space than most of its predecessors.

From what we saw it was not possible to tell whether Miss Akesson has any real technical equipment in the traditional sense of the word. There were few rapid passages, virtually no leg extensions, no "breathing" in the torso, and the few turns she did make were done with (perhaps intentionally) hunched shoulders. For those of us who are accustomed to the dynamic range and occasional bumptiousness of our native dance, Miss Akesson resembled a slow-moving iceberg—forbidding and aloof in its isolation. True, she has done patient and intelligent ground work. But she has thus far only

discovered herself. She must now discover her audience.

★

The Choreographers' Workshop had an artistically rewarding season, but they should have stopped short of the final concert on May 1 at the 92nd Street "Y". It was a bore.

If you think harvest girls should wear sequin trimmed dresses and wave sequined handkerchiefs, then Selma Garrett's HARVEST COURTSHIP might have appealed to you. I'm sure that Mozart, whose music they used, would have wept a touching tear. The eight young dancers capered energetically but vacuously. All delicacy was thrown to the winds in favor of the self-conscious simpering that some people mistake for innocent flirtation.

Considerable thought and preparation must have gone into Gertrude Lippincott's LA DANSE DES MORTS, but the result was labored and lifeless. The dance was in three parts entitled "Death and the Abbess," "Death and the Lady", and "Death and the Maiden". Miss Lippincott as Abbess-Lady-Maiden and Charles Curtis as Death recited the lines adapted by John La Touche from the Dance of Death of the Book of Basle. Three women completed the setting.

For the women Miss Lippincott created a few neat little passages in the kind of stylized movement that has come to be accepted as "Medieval". And they made an attractive tapestry-like picture in their flattering long-waisted dresses designed by Eileen Holding.

But Miss Lippincott's own dancing was unnatural without benefit of stylization. The action in shoulders and arms seemed somehow separated from the rest of the body and gave her that tentative look that babies have when they are first learning to walk.

This hampering of movement flow made it difficult for Miss Lippincott to differentiate between the three woman-phases. She had to rely on costuming and on the spoken lines, which, incidentally, she should not have recited herself.

Louis Horst's original score for LA DANSE DES MORTS was the first piece of pedestrian music we have ever heard from his pen.

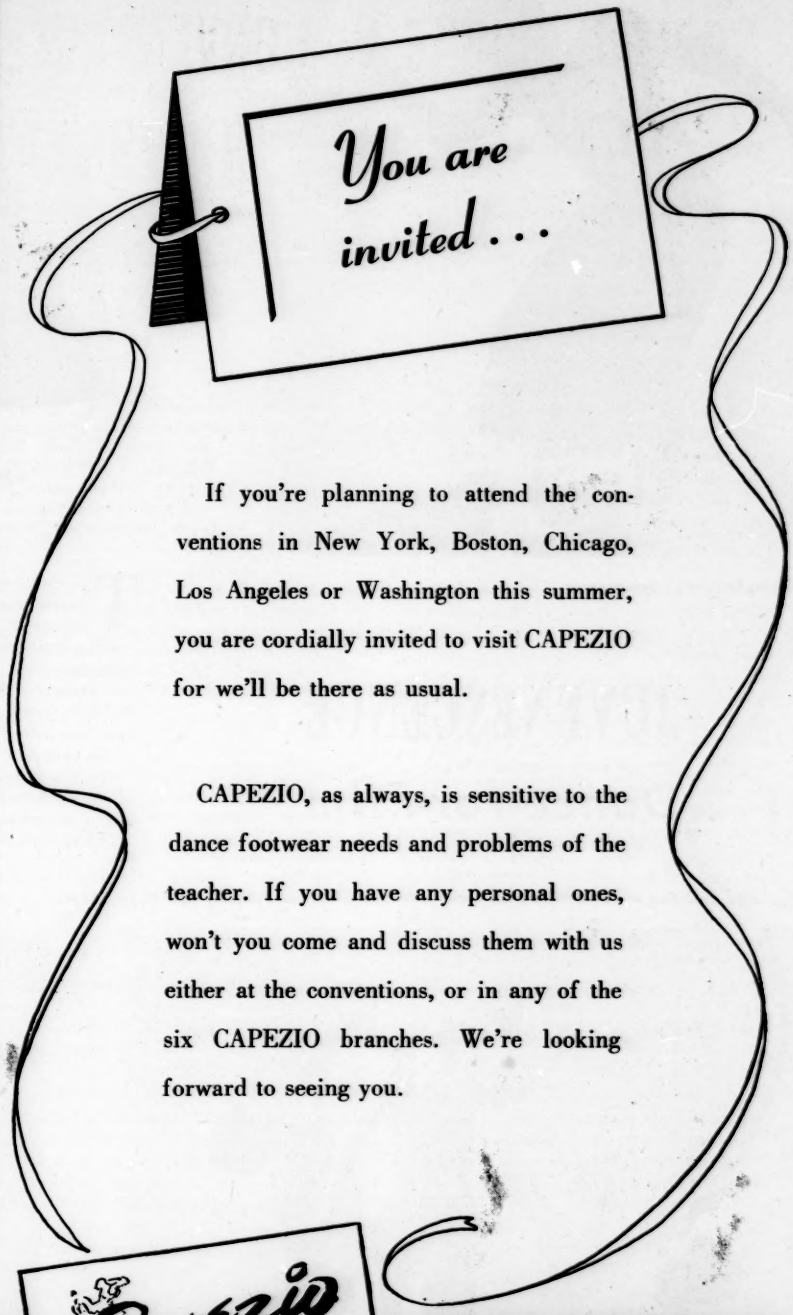
After seeing Beverlee Bozeman dance earlier this season, we had high expectations for her first original composition, the CAPRICCIO FOR THREE. And it serves us right. We should know by now that well trained dancing does not necessarily lead to inventive choreography. Miss Bozeman selected Stravinsky music and then promptly ignored its style and content, relying solely upon the rhythm to motivate the dance. The result was a busy hodgepodge of ballet, modern, and pure "stuffing" glossed over by an imitation tempestuousness that had nothing to do with real temperament. Duncan Noble and Raymonda Orselli were her overshadowed cohorts in this far from maidenly maiden effort.

Virginia Johnson's QUATUOR was a welcome and restful relief. The dance is a lyric abstraction to music by Villa Lobos. Although rather long, it is not dull. For it has a soft, womanly quality, a feeling for sustained movement, and a unity that extended even to the nature-inspired costumes by Charlotte Trowbridge.

A good deal of rehearsal time must have been lavished upon QUATUOR for the style of the four girls has homogeneity and inter-awareness.

The same cannot be said for the dancers in

(*continued on page* 32)


You are invited . . .
If you're planning to attend the conventions in New York, Boston, Chicago, Los Angeles or Washington this summer, you are cordially invited to visit CAPEZIO for we'll be there as usual.
CAPEZIO, as always, is sensitive to the dance footwear needs and problems of the teacher. If you have any personal ones, won't you come and discuss them with us either at the conventions, or in any of the six CAPEZIO branches. We're looking forward to seeing you.
Capezio
THE DANCER'S COBBLER SINCE 1887
NEW YORK—1612 Broadway
BOSTON—59 Temple P.
CHICAGO—15 E. Washington St.
LOS ANGELES—411 West 7th at H.
HOLLYWOOD—5619 Sunset Blvd.
SAN FRANCISCO—998 Market St.
EXECUTIVE OFFICES 1612 BROADWAY N.Y.

Judith Campbell, age ten years

Valerie Webster, age eleven years

JUVENESCENCE

Dance-for-Film

THE PICTURES on this page are from a film which has been choreographed entirely by the children in it. They range in age from three to thirteen.

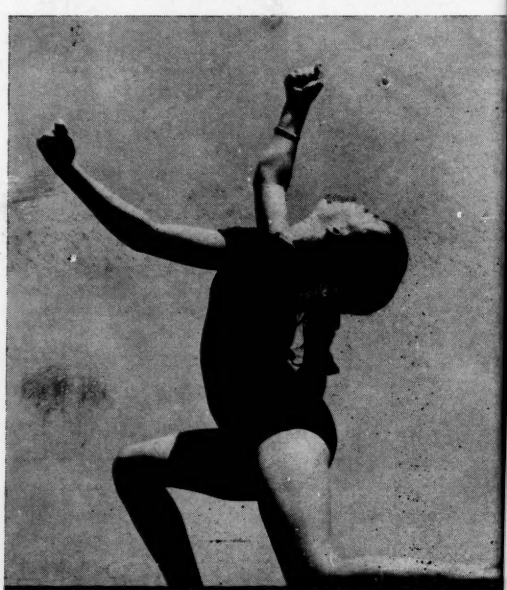
Since last September they have been studying dance-for-film technique with Josephine Booth at the Glen Taylor School in San Francisco. The purpose of their training has been to allow the child complete freedom of expression but at the same time have him be conscious of synchronizing this freedom to the needs of the camera.

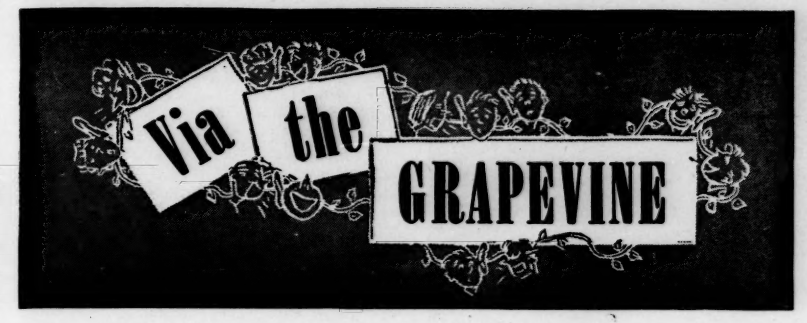
The film is being produced by Miss Booth with the cooperation of the California School of Fine Arts. Sidney Peterson, who has done two previous dance films, is at the camera.

JUVENESCENCE will be ready for public showing by early Fall.

Bill Anglin, age thirteen — Peter Iverson, age eleven — Walter Patton, age thirteen

Rochelle Elliott, age eight years





LONDON

Sadlers Wells (junior) Theatre Ballet suffered losses estimated at $120,000 in a fire at the Theatre Royal Hanley, in the north of England, when all their costumes, scenery and orchestral manuscripts were destroyed. The company hopes to continue its tour with a scratch repertoire refurbished as far as possible from the wardrobe at Sadlers Wells. Many of the music manuscripts destroyed were the only copies in existence of special orchestrations for the ballets. The dancers lost all their clothes and luggage which were in the theatre and except for the foyer and offices the building itself was a total wreck.

The Sadlers Wells Ballet proper, meanwhile, is back from the Florence Festival and finishes its season at Covent Garden by mid-June. If a short London season is given in August before the company sails for America, the repertoire will probably consist of those ballets which are being taken to America and the season may be of the nature of a try-out for the Metropolitan engagement.

Ballet returned to Marie Rambert's little Mercury Theatre on May 30 when a short season called "Ballet at Eight" was inaugurated with a performance of Walter Gore's Plaisance, Tudor's Jardin aux Lilas and Judgment of Paris and Gore's new ballet Zigzags. A small party was given at the Theatre afterwards by the company for some of the audience. Among those present were (strictly alphabetically) **Caryl Brahms, Richard Buckle, A. V. Coton, Arnold Haskell, Andree Howard, P. W. Manchester, P. J. S. Richardson,** and **DANCE Magazine's** own editor, **Helen Dzhermolinska.**

At the opposite end of the scale was the mammoth reception given after the first performance of Victor Hochhauser's Festival of Ballet at Empress Hall, Earls Court. Nine thousand-odd people jammed the big stadium to see Massine and Danilova dance the Beau Danube together again, supported by the Metropolitan Ballet.

Cyril Beaumont has published a collection of his writings about dancers under the title **Dancers Under My Lens.** The reviews cover the periods 1922-31 and 1946-48 and most great dancers of the period are discussed. The whole development of theatrical dancing in England during the span of years is put into proper perspective and it is quite remarkable how "right" Mr. Beaumont has been about most things from the very beginning. In 1931, when Antony Tudor burnt his boats and decided to devote himself to choreography Mr. Beaumont was there to watch his first ballet, Cross Gartered, and to conclude "it would seem to indicate that his venture will be justified." The volume establishes beyond doubt Mr. Beaumont's position as **doyen** of English ballet critics.

Richard Buckle has published a volume of photographs mostly taken in action by **Roger Wood** of **Katherine Dunham,** her dancers and musicians. Buckle's brief introduction is printed in French as well as English and the book, which sells for £1, is a handsome if rather superficial record of this great American dancer.

M. C.

★

Last minute flash reveals that the ballerina of RED SHOES fame, **MOIRA SHEARER,** is to wed. Her engagement to Ludovic Henry Coverley, was formally announced by parents of the engaged couple on June 20th. Coverley is a lecturer in English literature at Ashridge College, Berkhamsted

★

PARIS

Record must first be made of a cyclonic visit to Paris by Helen Dzhermolinska, editor of this magazine, who in the course of a whirlwind tour of the French capital managed to meet practically every well-known dancer and teacher, visit studios and performances and boost the prestige of DANCE Magazine a thousand percent in ten days. Meeting up with quantities of American dancers in Paris, she saw rehearsals and lessons in studios, performances at the Lido, the Folies-Bergère, the Casino de Paris, the Opera-Comique . . . She shared honors at a reception given at the French International Dance Archives at which Danilova spoke, followed by an informal "family" dinner at a typical café; she was guest of honor at a reception given in this correspondent's studio, attended by **Pierre Tugal,** director of the Archives Internationales de la Danse, by **Jean Rollot,** president of the Circle of Journalists Critics of the Dance and many of his fellow-critics, by **Hélène Vanel** "the dancer of Saint Paul", **Princess Leila Bedarkhan,** the Kurd dancer, **Paul Szilard, Sonia Arova, Edith Allard, Dance's** well-known contributor **A. E. Twysden,** the artists of the dance **Jacques Maloubier** and **Jean Toth,** etc. Then, leaving us all dazed and panting, she took the plane and flew to London.

The spring ballet season which got under way with the **Ballets des Champs-Elysées** before they left for Brazil continued with the **Ballets de Monte Carlo;** at present the Roland Petit **Ballets de Paris** are here, and at the end of this week the **Portuguese Ballets** will arrive.

Of the first three troupes, the Monte Carlo Ballets are unquestionably the best, in star dancers, repertoire, ensemble and techniques. The perfection of Rosella Hightower and Eglevsky, Toumanova, Riabouchinska, Tallchief, Massine, Lichine, etc. worked the audience up into tumults of applause. The really impressive repertoire of fourteen ballets ran from the classic "Swan Lake" and "Les Sylphides" to the surrealist "Tristan Fou", brought back Massine in "Le Beau Danube", gave **Ana Ricarda** the opportunity of choreographing and dancing "Del Amor y de la Muerte" where she shared dancing honors with Toumanova and Skibine in a ballet which had some high and some decidedly low moments, starred Pagava, Skibine and Tallchief in Balanchine's "Sleepwalker", and allowed Toumanova and Pagava to alternate in the Infanta's role of the Oscar Wilde-David Lichine "Birthday of the Infanta".

While a state of intense excitement rarely seen here at ballet prevailed in the house throughout all programs, hysteria was reached over the Hightower-Eglevsky dancing of the "Black Swan", though I am not alone in preferring the softer — more romantic perfection of the Skorik-Guelis performance with the Champs-Elysées Ballets to this almost superhuman machine-gun technical perfection which destroys all the poetry. "Mad Tristan" caused so much comment that the French paper "Figaro" published a referendum on it, in which Louis Beydts, composer, calls it "worse than a fraud . . . a crime", and Félix Labisse, painter and stage decorator, calls it "Magnificent" . . .

The Roland Petit Ballets have not obtained nor merited such enthusiasm. Except for "Carmen", given previously in London, the first program was dull: the timing is poor for the small troupe; aside from Renée Jeanmaire and Roland Petit there are no outstanding dancers. The classic Tchaikowsky "Thème et Variations" and the Glazounow "Raymonda" pas de deux were both heavily done. The new humorous "Boiled Egg" (L'Oeuf à la Coque) Roland Petit ballet with Maurice Thiriet music and good sets and costumes by Stanislas Lepri gives a lively ending to the evening however, and shows the six girls to have quite surprising Folies-Bergére proclivities. Serge Perrault, an excellent dancer, is given nothing to do in this first program aside from his far-too-short entry as a burlesque toreador in "Carmen"; the audience liked this ballet, which moves swiftly, dramatically, is colorful, well-set, excellently costumed, and with the whole troupe doing its best work under the inspired leadership of Jeanmaire and Petit. The second program will keep "Carmen" and add "Suite de Danses du Beau Danube",

Walter E. Owen

At reception given for DANCE MAGAZINE's London representative, Mary Clarke, in America for four month visit, some famous faces got into range of the camera. L. to R.: Baird and Lily Hastings, Charles Weidman, Mary Clarke and Arthur Todd. Reception was given at historic and colourful Greenwich Village studio of Marjorie Barkentin.

"Le Rève de Léonor" and "La Bell au Bois Dormant".

Rosario and **Antonio** took the town by storm and their engagement at the Théatre des Champs-Elysée was considerably prolonged. His really fantastic mastery and her remarkably good dancing and oddly throaty singing captured the audience from the first number, even though they calmed down a bit for the "Goyescas". Their guitarist Juan Garcia de la Mata is far from being the best we have heard; the two pianos were definitely better. Three different programs were planned; they became four when the couple was invited to stay on, so that eventually they gave all their best-known numbers.

Other events of the month have been the creation of a very poor ballet, "Paris-Magie" by G. Tailleferre and L. Deharme at this Opéra-Comique; a recital of expressionist dancing, with illustration of various poems by Genevieve Mallarmé at the Comédie des Champs-Elysées; the presentation of the bronze medal and diploma of the International Dance Archives to Mrinalini Sarabhai, the first time this award has been granted to a Hindu dancer; and the creation of "La Grande Passacaille" of Jean-Sebastian Bach by Janine Solane and her Maitrise at the Palais de Chaillot.

G. A.

LOS ANGELES

Los Angeles boasts two musical openings this month, "Cabalgata" and "Marie Antoinette in Pennsylvania." "Cabalgata," a Hurok importation from Spain, didn't live up to its superlative advance billings. We've seen it all before, with smaller companies, better drilled, better costumed, and certainly better disciplined. A fine male heavy weight is sorely needed. True, the production has a certain amateurish charm. Unfortunately, that charm will not be appreciated by New York. Before the show hits Broadway, Mr. Hurok would do well to re-hash, re-drape and rehearse.

"Marie Antoinette in Penn." made no promises, opened quietly and got raves; **Nelson Barclift's** choreography and dancing in particular.

During the Met's recent visit here, we took those belated step-children of grand opera—the ballet, for a tour of Paramount studios. **Leon Varkas'** great moment came when **Hedy Lamar** taught him the square dance she does in "Copper Canyon." **Cecil de Mille** was completely charmed by blonde **Kathy Sangar** and liquid eyed **Louise Amermann.**

Varkas resumes with Civic Opera at Fort Worth, Texas again this summer. As choreographer, maitre de ballet, and star dancer, Varkas combined civic pride with commercial production in one season last year. This year, the formerly untutored kids present a versatile corps de ballet ready for anything. Thanks to Varkas' success with the Fort Worth locals, Atlanta, Georgia, wants him now to do the same thing there.

Lottie Gosslar will get leave of absence from the Turnabout Theater, her steady date for the past three years to tour Europe January, 1950. She intends hitting the smaller towns as well as the big centers. "Wherever people want entertainment, I will be so happy to go," says this lovable, talented woman. Gosslar's great need at the moment is for a man. "Where can I get one," she says, "one who can act, dance and play the fool, all at the same time?"

In the past few days such a man has been found. He certainly can act, pantomime and play the fool—and with the proper amount of arm twisting, he might be persuaded to dance. The name is **George Zorich.** Having just finished "Samson and Delilah" and "Bride of Vengeance" for Paramount and "Silver Lining" for Warners, he is currently doing the "Great Waltz" a great favor in our local Civic Opera season. On closing, he will either help "Annie Get Her Gun" at the Greek Theater here, tour "Song of Norway" around Canada or stay with the Blue Danube ballets and go into New York with the "Great Waltz" company in September. With this imposing schedule, Zorich and Gosslar (what a team) may still be able to make Europe in January.

Vaslav Nijinski's recent exhibit of water colors and sketches held in Surrey, was very successful. The Nijinskis now plan to come to California, to settle either in Santa Barbara or Palm Springs.

A little of everything: **Hermes Pan** preparing the dance numbers for **Fred Astaire** and **Betty Hutton** at Paramount. Second day of rehearsal Miss Hutton broke her finger! **Billy Daniels,** out of sick bed, is dance directing **Betty Grable** at Fox, assisted by **Frances Grant. Mia Slavenska** leaving Hollywood for New York, where she has signed for a fall and spring tour with Ballet Russe. She will tour her own Ballet Variante in between. (We hope she's still walking by summer!) **Eugene Loring** is a smart man—let other dancers tour in ballet, he'll take the supper clubs. He's now choreographing the show at the Cocoanut Grove.

J. W.

CHICAGO

When the New York City Opera plays in Chicago next fall (Nov. 23 to Dec. 18), although they will bring their own singers and part of the orchestra, the ballet will be an all-Chicago lineup. **Charles Weidman** will be choreographer, but all the dancers will be from this city. The Chicago group will also perform with the New York City Opera on all its midwestern dates, which include Milwaukee and St. Louis.

Joan Woodruff is again choreographer for Wheels of a Century, the big pageant being presented at the Railroad Fair repeated in Chicago this summer. The dances include Barbara Steele, Miriam DeMar, Romola James, Mary Ann Teal, Jane Krane and Madge Friedman.

Whatever vaudeville is doing these days, it certainly is giving work to top dance acts. Betty Byrd and Danny Hoctor appeared for three weeks at the Oriental Theatre, beginning June 10. Gisela and Gabriel Szonyi were at the Chicago Theatre in June as was Chandra Kaly and his troupe.

Paul Haakon is at the Edgewater Beach Hotel's Boardwalk, and the De Marcos in the Palmer House's Empire Room. **Bob Fosse,** recently of Make Mine Manhattan, follows next in the Empire Room. The Swiss Chalet in the Bismarck Hotel gets into the dance act by having square dancing for the customers.

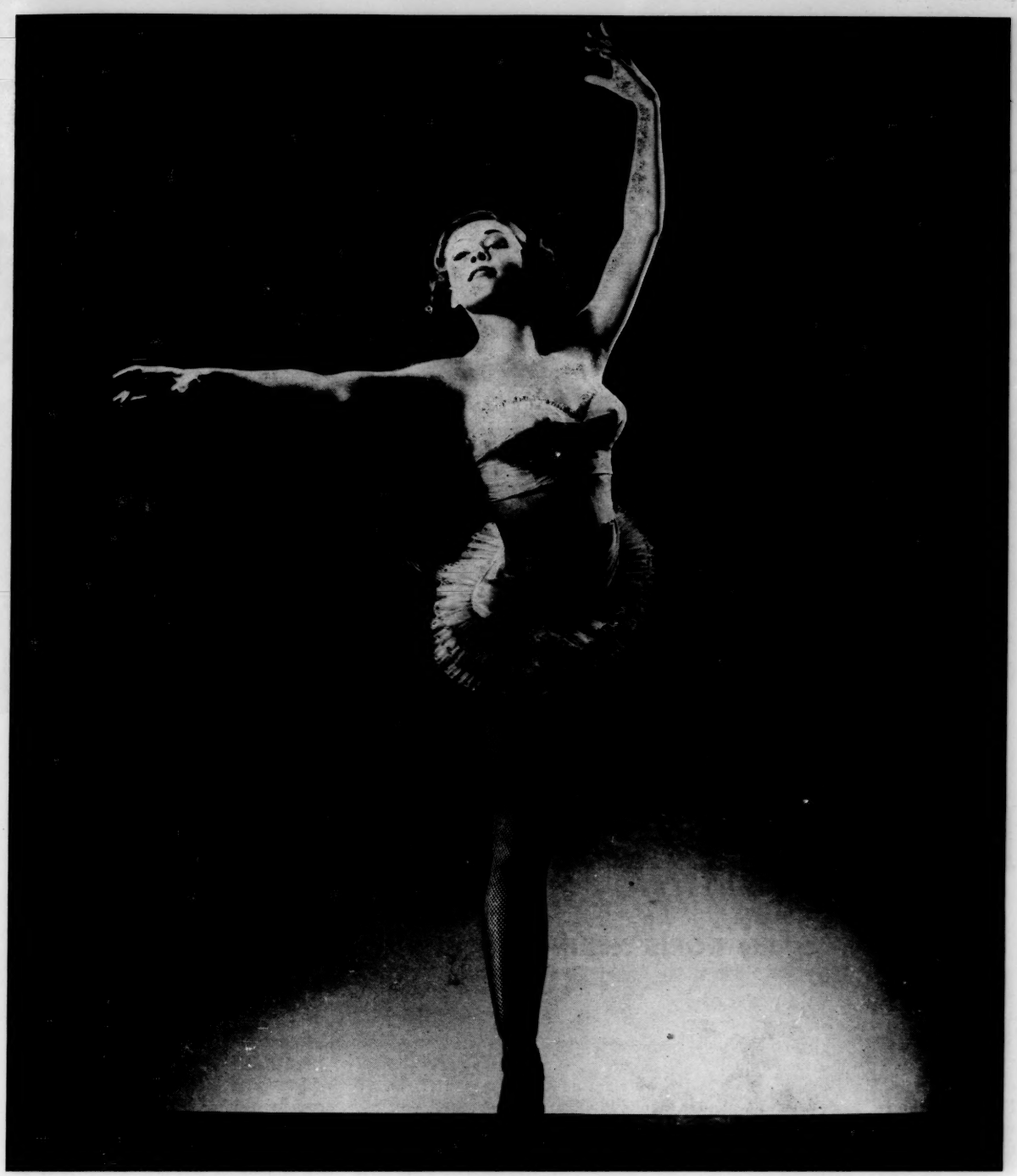
The Salute to Rodgers and Hammerstein at College Inn is an excellent musical show in the manner producer **Sherman Marks** has made very popular. (His Salute to Gershwin has been put on in the Cocoanut Grove, Los Angeles with Eugene Loring as choreographer.) **Bentley Stone** was choreographer for the several dance episodes in Salute to Rodgers and Hammerstein and he did an excellent "Slaughter on Tenth Avenue" for John Kriza, Ruth Ann Koesun and Eric Braun.

A. B.

★

NOBODY was seriously surprised at the thumbs down from the U.S.S.R. on **Blevins Davis'** offer to transport the Ballet Theatre to Russia at his own expense, but there were a few raised eyebrows at the sum projected for this purpose, a cool one hundred thousand. The thought occurs that if this sum actually existed, it could very well be put to use at home, by the staging of new works, etc., but the probability

(please turn to page 43)



(Walter Owen)

THE ability and background of KATHRYN LEE qualify her as well for a prominent position with a ballet company as for her present role as one of Broadway's most prominent dancing stars. Before she became the leading dancer of the current success AS THE GIRLS GO, she was featured in ALLEGRO, ARE YOU WITH IT?, LAUGHING ROOM ONLY, and HELEN GOES TO TROY, and had also soloed for months in a white ballet at Radio City Music Hall . . . a very considerable Broadway career for a twenty-three year old! The story behind the headlines is years of preparatory training and dance work. Kathryn Lee (born Kathryn Lee Scales) of Denton, Texas had her first dance classes with Inez Keith Elmore in Sherman, Texas. She studied in California with Ernest Belcher, and then for three years with Maria Domina in Fort Worth. After a summer with the San Francisco Ballet Company she won a scholarship at the School of the American Ballet, and became the protegée of Leonide Massine, who was one of the audition judges. It was he who was responsible for her first theatre ventures and later her tours with Ballet Russe Highlights and Ballet for America.

Soloists Nana Gollner and John Kriza in PRINCESS AURORA. *Fred Fehl*

BALLET THEATRE IN REVIEW

by DORIS HERING

IF YOU ARE tired of hearing things called "typically" American and don't believe there is such a quality anyway, then don't read this review. Because happily, complacently, and with breathless admiration we're ready to call Ballet Theatre "typically American."

It's typically American in the almost pioneering way it pulled itself together (under Lucia Chase and Oliver Smith) from a winter of non-existence to a spring tour culminating in a Metropolitan season from April 17 through May 8. It's typically American in the way it combined a corps de ballet from here and there and somehow made them look as though they belonged together. It's typically American in the vitamin-fed good spirits that pervaded the entire company from the incomparable Nora Kaye right down to the cherub-cheeked Bambi Linn and her youthful cohorts. And it's even typically American in its comprehension of the contemporary and the modern in the repertoire and its occasional irreverence for the traditional and the mannered.

On the irreverent side there was a SWAN LAKE with a self-conscious corps de ballet and a revival of LA FILLE MAL GARDEE that has far to go before it can honestly be called a revival.

The production should not have been attempted despite the cries of box office and press agents for "something new". For if this ballet is to be anything but silly, it must be entrusted to dancers who, through innumerable rehearsals, are sufficiently acclimated to bring out all the naive humor inherent in this quaint little 18th Century comedy.

The ballet is a bit of bucolic gaity replete with stock characters — the crochety mother, the willful daughter, the boyish and persistent lover, the pompous vine grower and his foolish son, a pair of gossips, and a host of villagers. Although the characters are conceived within the stock gesture-framework, they must be played with a lightness and spontaneity redolent of country sunshine and the new-cut hay that decorates the second scene and conceals the lover in the third.

Edward Caton captured the proper tone in his uninhibited miming of the mother. The role of Alain, the idiotic

son, is delightfully designed with its will-o'-the-wisp leaps in pursuit of butterflies, and both Paul Godkin and Eric Braun had a fine time with it. But Igor Youskevitch was sadly miscast as the young lover, Colin. One only realized how stiff and remote he was when John Kriza assumed the role and brought to it all his engaging youthfulness. We found Nana Gollner adequate to the assignment of Lisette, the "fille", but the part is physically more suited to Janet Reed.

The sets and costumes by Serge Soudeikine and the score by Johann Wilhelm Hertel are a happy combination of warmth and corn. And with more attention to detail and perhaps the elimination of the gypsy variation, LA FILLE MAL GARDEE should be a sensible addition to the light side of the repertoire.

The repertoire as it stands now is remarkably well balanced. There is an almost even distribution among classical and romantic-classical ballet, modern dramatic ballet, and the light, entertainment ballet. And although no new works could be commissioned for this hastily thrown together season, there was no dead wood among the twenty-one full ballets and three classic pas de deux. And there were some truly inspired stagings, especially in the Tudor wing.

Of course, much of the magic of the serious Tudor ballets (JARDIN AUX LILAS, ROMEO AND JULIET, PILLAR OF FIRE, and UNDERTOW) comes from the Tudor-Kaye-Laing entente. There is no other creating-performing combination like it, with the exception, perhaps, of Doris Humphrey and Jose Limon in the modern dance field. It would seem to be a fascinating and highly complex relationship. First of all, there is Antony Tudor, the choreographer, supplying the initial creative impulse for Nora Kaye and Hugh Laing. Then there is Tudor, the stage personage, exercising a soothing, controlling influence over these two intense people by the magnetic quiet and dignity of his characterizations (of which we like especially the Friend in PILLAR OF FIRE). And lastly there is a fine reciprocity between Nora Kaye and Hugh Laing. It is not the personal, "special understanding" that unites Markova and Dolin. It is something more vibrant, more intuitive. And it is very exciting. For at times, especially in PILLAR OF FIRE, they give the impression of not looking at each other and not even being aware of each other. Then suddenly Nora Kaye soars into a leap and lands in some strange lift in Laing's arms. It has the almost incomprehensible split-second timing that is the exclusive possession of trapeze artists. Only with the latter its purpose is to defy death and with Nora Kaye and Hugh Laing it probes the very essense of life.

If we were asked to select the dancer who most perfectly represents the basic attitude of Ballet Theatre, we should unhesitatingly say Nora Kaye. For there is no aspect of the repertoire in which her presence is not felt and in which she does not somehow set the tone.

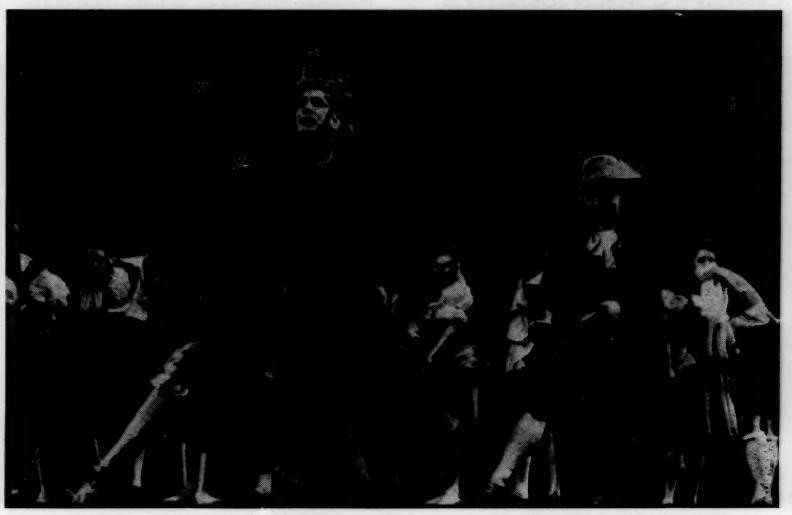
What we find eternally fresh and exciting about Nora Kaye is the way she uses her intelligence and her heart to fashion her roles. Everything she touches has a kind of special substance. Yet, because she is a dancer in every sense of the word, one never feels that her conception of a role is merely acting set in motion or worse yet, dancing embellished with gesture.

When it was announced that she

(*Continued on page* 36)

Fred Fehl photos **Nana Gollner and Igor Youskevitch in La Fille Mal Gardee.**

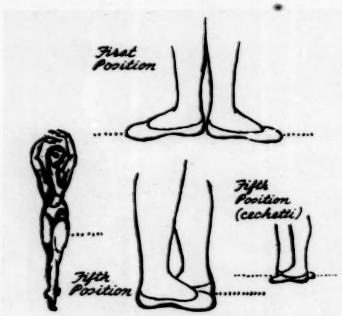
Edward Caton cavorts with Dimitri Romanoff in the same ballet.

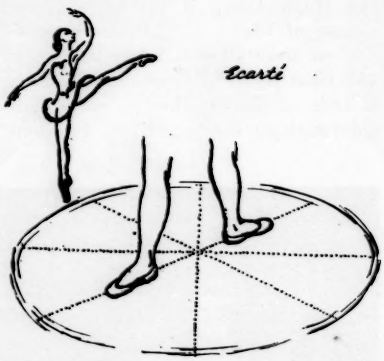


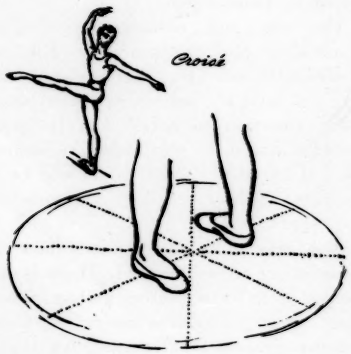
the five positions? No, TWO!

NUMBER ONE of a series devoted to the understanding of the fundamentals of academic ballet technique, the 'dance d'école', designed to simplify the approach to, and to clarify the understanding of, the rules that are inherent in that technique.

by GEORGE CHAFFEE







ALL STUDENTS of the classic ballet know there are five elementary positions of the legs, but for the correct execution of the academic steps and poses there are actually but two, the first position and the fifth. The other three, and all other poses in the '*danse d'école*', are logical extensions or modifications of these two fundamental positions.

The second position is an open first, the fourth is an open fifth. The third is a demi-fifth.

Arabesque is the fourth position with the leg in back stretched to the tips of the toes shown to the audience in profile, whether *piqué a terre, en l'air*, or lifted to any height, or *allongé a terre* (with the supporting leg in demi-plié and the extended leg *piqué a terre*).

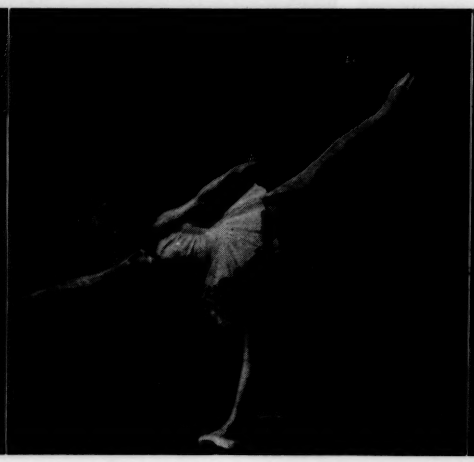
There is also the *Arabesque à 'la Seconde*. It is fully described by accompanying photograph.

Écarté, extended either front or back, is the second position seen on the diagonal.

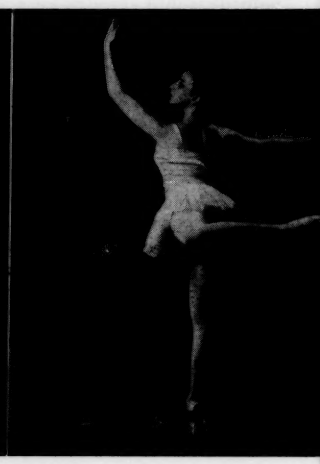
Croisé is when in the fourth position, on the diagonal, the front leg appears

Arabesque a la seconde (arabesque in second position)

Premiere arabesque, penche (first arabesque leaning)

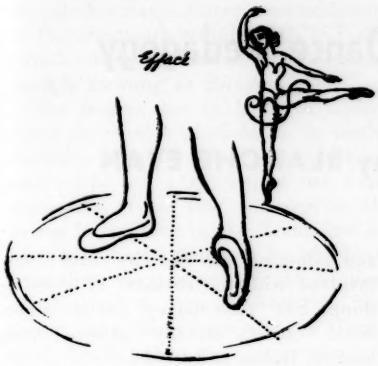


Attitude croise derriere de dos (attitude crossed behind, back to audience)



(Posed by Mary Ann Vickers)

line drawings by George Chaffee



to the spectator to be crossed over the back leg, or when either foot is extended (*Piqué* or en *l'air*), front or back, it appears to be crossed over the supporting leg.

Effacé is when in fourth position on a diagonal, the front leg seems to the spectator to be turned away from the back leg, or when either foot is extended, *piqué* or en *l'air*, front or back, it appears to be turned away from the supporting leg.

In attitude the extended leg is bent. To determine the degree of the angle, the dancer should bring his foot to retiré (*passé* position) with the knee directly to the side and toe crossed half way over supporting leg at the knee. Then, lift the extended leg (keeping the hips level) either forward or back and as nearly as possible bringing foot and knee on a level with the hips. For attitude allongé, take attitude piqué a terre, that is: place the toe of the free foot on the floor at middle of supporting foot and then lift the leg from the hip, again bringing the knee and foot on as near a level as possible with the hip. Thus the degree of the angle in the resulting attitude formed from it, is varied from one dancer to another by the individual's bodily proportions. This is the only rule for determining the academic attitudes.

At all times in the arabesque and attitude, the hips, the shoulders, and the supporting foot are parallel. The extension is at right angles with them. In écarté and à la seconde, the free leg is parallel with the hips, shoulders, and supporting foot.

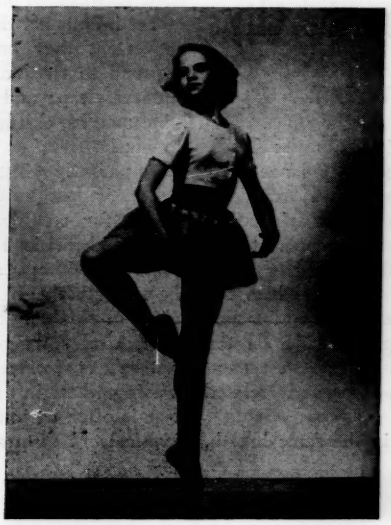
Attitude is taken de face (facing the audience) with the extended leg devant (in front) — croisé, devant (directly front), and effacé. It is taken de face — dèrriere with the extended leg in back in effacé, dèrriere (directly back), and croisé. The same positions may be taken "de dos", (with back to audience). For example; attitude dèrriere de dos — the dancer would be standing with his back to the audience and his free leg would be extended towards the audience.

The above rules are actually counsel of perfection. To watch a performer dancing and to ask that his arabesque or whatever position he may take, fit these specifications, as a glove fits a hand, is to be carping and at the best pedantic.

In the 'danse noble,' the danse d'école, the dancer should NOT seek 'his' style, as he MUST in romantic or character dancing. In the classic dance per se, the aim of the dancer must be to dance correctly without assertion of self (stage personality, mannerisms). His personal style is inevitable and is the result of his technical proficiency combined with his 'feeling'; understanding consciously or subconsciously of the classic spirit.

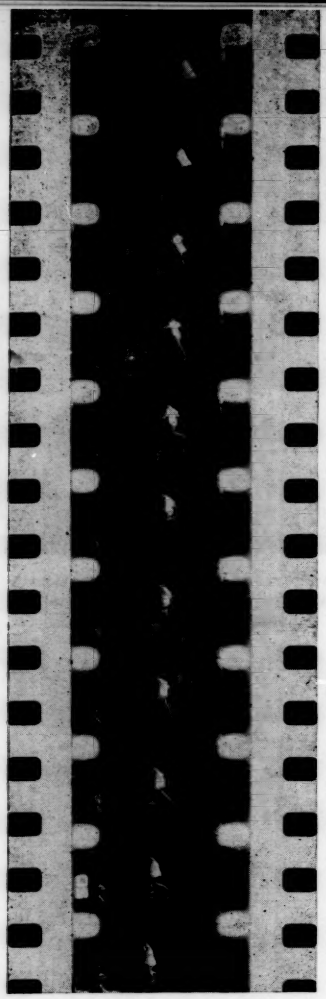
Quatrieme croise derriere pique (fourth position crossed behind touching toe) (Arden Schwartz)

A la seconde alonge a terre (second position elongated on floor.) (April Truax)



Retire, more often referred to as passe ("withdrawn" — position through which the foot most often "passes" from one open position into another.) (Wilma Frances)

Especially photographed for DANCE Magazine by **WALTER E. OWEN**



5-year old Jarmilla in "A Lesson in Rhythm". 16 mm. film by Fred Fehl. Script by Blanche Evan.

THE CHILD'S WORLD

It's Relation to Dance Pedagogy

a series of articles by BLANCHE EVAN

ARTICLE V
Technique for the City

PART II: HEART-BEAT

Part I of "Technique for the City", May issue, pointed out that dance technique for the modern child "must include a specific plan for re-orientation to the values of body movement, individually and socially".

It also stated that the strength of the child's body as an instrument of Dance will depend in large measure on the range and intensity of the *movement* of its spinal structure and related mechanisms.

We must, almost in the same breath, speak of *rhythm*, without which movement is chaos.

★

The rhythm of sound, action, sight, and feeling, etc., are inter-related. The rhythm of the waves is co-ordinated with the sound the waves produce. The rhythm of a lullaby is usually associated with the feeling of rocking, and of being rocked by one who loves you. Rhythm of action would seem to be the union of dynamics and tempo, space direction and content, characterized essentially by periodicity.

★

The movement of any good dancer, regardless of style or type, is rhythmic. All the joints and muscles move in relation to each other, subject to the rhythm content of the whole. In a poor dancer, the joints seem to move without regard for any unified objective. The average child to-day in the Dance class moves very *unrhythmically*, moves the *same* way to *different* music, and is insensitive to the rhythm of another individual or group. The older the children, the less rhythmic they are. Four year olds learn to march in time more easily than children of five.

Yet infants act rhythmically from the movement they are born. They also respond to rhythmic sound. A lullaby induces sleep; and at the age of six to nine months, children beat perfect time to music.

Apparently instinctive rhythm-for-action is lost unless given an opportunity for continued practise. *In our society* there is little chance for its survival without specialized training, because mechanized life deprives the child of rhythmic experience. The child in natural surroundings is exposed to nature's *environmental rhythms* — the waving wheat in the wind, for instance. She is often an integral part of the *rhythmic work* of production, of planting and gathering, etc. The city child is not involved with the rhythms of growing things. She "pays money" for an impersonal object already grown, even cooked, frozen and tinned.

Rhythmic play for the city child is also conditioned by mechanical equipment.

The very contact of *the child's foot* on turf and sand produces rhythmic spring and resilience; whereas in the city, the child's *walking experience* takes place in a leather sole on lifeless cement; "the step" becoming a succession of horizontal blurred progressions in space. Our children lose the vitality of the foot very early in life. Yet resilient rhythmicity of the foot step is the very basis of locomotion in dance.

The city child not only lacks personal rhythmic experience. She is also thrust headlong into the city atmosphere of speed, frenzy, acceleration and the city chaos of space, action, sight and sound. Skyscrapers stand squeezed between two story buildings and vice versa. Electric lights are multi-colored and glare and blink from every level. Clamorous din blares out from a multiplicity of sources. A child takes a walk in the street through the roar of traffic, a ride in the subway train after its onrushing approach into the station, the tumult of the crowds everywhere, a quick lift in the elevator. Then inside the house, filled with the confusion of radio programs, — where *music is merely a background* for family conversation, household chores, reading, quarreling, vacuum cleaning, with advertising jargon and commercials interspersed. At the end of the hectic day, cohorts of canned story tellers oozing out sentimentalities and horendous tales, supplant the "old-fashioned" soothing rhythm of a sleeping song and comforting peace rhythm of the bed-time story.

We are familiar with all of this; but

we must also understand that *our children are affected* by it. The average child *cannot, by herself,* build a rhythmic body. Yet obviously, she can't dance without one. Therefore, — and though this may not have been necessary in the nineteenth century, TO-DAY the child's dance technique must include *specific training in Rhythm.*

The teacher has to learn to understand the *rhythm of children,* so vastly different from the adults'. In addition, *each child* has a rhythm of her own, expressive of her total personality. Of prime importance in the Technique of Rhythm I have developed for children, from three years upward, is the *relation* of Rhythm to Age, Personality, the Group, and the Progression of Technical Skill; also the *integration* of kinaesthetic rhythm with content, and the *response* of rhythm to auditory and visual stimuli.

Children learn to adjust to each other's rhythms.

PERIODICITY

Everyone is born with rhythm. To "teach" it resolves itself essentially into how to RESTORE the child's *instinctive* rhythm. Work in temporal rhythm should precede spatial rhythm.

The first task is to bridge the gap for the child between the chaotic sound of her environment and the basic element of rhythm, its periodicity. The very idea of periodicity suggests order and the kind of *security that derives from regularity.* It is the antithesis of the anxiety that accompanies confusion.

Isolating the rhythmic beat is the most direct means to re-establish periodicity. We cannot use music for this too well, because first we must help the child divest herself of the mass of undifferentiated music she has been exposed to. Our children have to learn to respect music as something *to select* and *to listen to* before they can respond rhythmically to it. We can get down to its rhythmic core, by stripping music of both melody and harmony, leaving pulse beat itself.

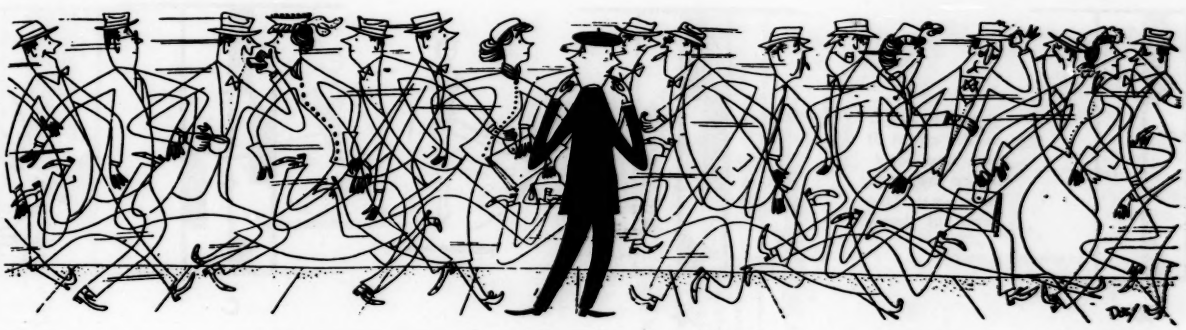
In this work, I have found the use of the drum and tambourine to be the shortest route to achieving rhythmic results. The drum keeps a constant pitch, and even in its use of restricted steady beat, its dynamic range is wide. This is of special value, since the use of the periodic beat becomes more meaningful with dynamic variation.

We may play a marked, regular beat for a child, but we cannot be sure she *hears its regularity,* or that she can *transpose* it to body action. Therefore, I have the child herself play a drum or tambourine to establish, from the outset, "audio-kinesthesia", — if I may coin the word, — "hearing-doing". The child from the first thus *associates* the *sound-beat with her own body action.* She is guided by the tempo of my louder drum. When the beat is firmly established, the child is asked to cease her playing. She is able to transfer *her* sound association to the sound of the *teacher's* drum, while *retaining her rhythmic action*: of arms, of body; then, foot locomotion, and last of all, body action through space.

For the child, the beat should be not only *steady* in tempo, but played at a rate *set at the general level of children.* For instance the tempo of an arm swing for a four year old child should be much faster than for a child of eight, though it should be much slower than the rate of a gallop for the same four year old. By setting a *functional* rate in the basic training of the child, she comes to regard rhythm not as "keeping time", but as a pulse to which she is able to respond with her *whole* self.

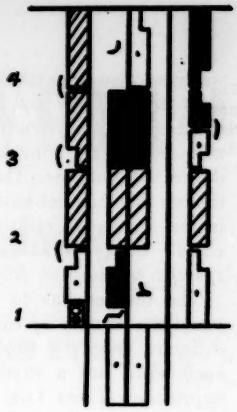
(*Continued on page* 38)

Reproduced by permission of New York Times



Ah, the pace of the life American! It is formidable! One says they take the lunch in a quarter-hour!

Drawings by Jay Darling



Time for RECONVERSION

An Introduction to Dance Notation

by ANN HUTCHINSON

IF WE ARE TO PROGRESS, we must have change. New discoveries mean new materials, new methods. In science, in industry and in medicine when new methods have proven to be valuable and practical, they are put to use. Time and money is spent on relearning, on reconversion. Reconversion means greater savings later on.

The same principle is true in dance. Dancers and dance teachers keep abreast of developments. They watch for and study new material and new methods of teaching. When something is proved to be better, they discard the old. But there is one serious exception. The method of writing down dance steps and movement still used are archaic, and not at all suited to our time and knowledge.

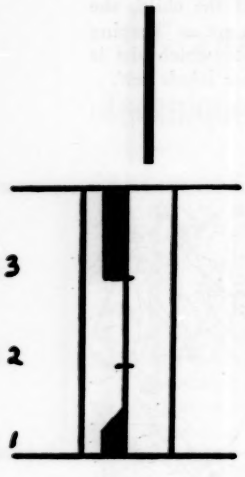
Though dance itself has progressed tremendously in the past half century, and the Laban notation has grown up and proved to be practical and valuable, too many are still using words, clumsy diagrams, static stick figures or simple foot diagrams. At best these methods only describe *positions*, not *movements*. It takes three pages of wordy description to explain half a page of notated movement. One symbol takes the place of five or more words. Each part of the body has its own place where you can look for it. Relationship of movements are clearly seen; rhythms are easily analysed. If you wish to read the feet, the steps and leg movements only, you look in that column. If you want to check on the arms, you look in that column. You see the rhythm at a glance, because the length of the symbols tell you that. The shape of the symbols tell you the direction, so that you can easily see the pattern of the movement.

In spite of ballet terminology and tap vocabulary, writing down dances in these styles is not easy. Dances have become much richer and wider in scope than technique indicates. Modern dance has enriched the other dance fields, its effects have been seen on Broadway, in

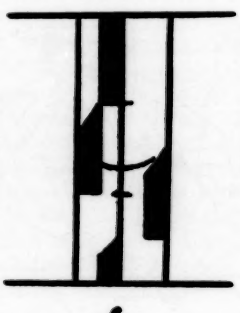
HOW A STEP IS BUILT UP

Example: Cabriole, efface forward

Every step is basically simple. The cabriole is based on a step, hop. In notation, simple elementary steps are shown with few symbols. When detail is added, more symbols will be used.



Step left croisé on the count of one, hop, landing on the same foot on the count of three.



a. Basic step.

b. Right leg swings forward diagonally.

c. Left leg beats the right leg in the air.

The four counts of dance notation at the left are the equivalent of all drawings and explanations shown at the right.

the ballet companies as well as on the concert stage. And for modern dance there are no set terms, no vocabulary of steps, There is a much greater use of the body, use of space and dynamics.

It is obviously time for reconversion, reconversion from old unsatisfactory methods of remembering, scant notes, expensive photography, to notation, to Laban dance notation.

Is it worth it? Yes, say the choreographers, dancers and teachers who have given the time and effort to studying it.

Does it take long? For the average person three months of study will give them all the material they will want to know. For those wishing to specialize, an additional three months should be needed. For speed and accuracy there is only one answer — practice.

What are the advantages? Let the examples on these pages give you an idea. Note the number of words used to describe the movements in the right hand section of this page, plus the figure sketches, and note the amount of space taken up by the detailed notation of this movement as shown above to the left.

Notation is easier than you think, and well worth an investment in your future.

Starting position

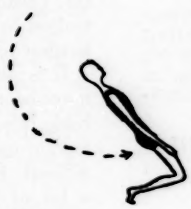
Sequence of Movement. Start with the feet together.

One

Count of one. The left foot takes a long step forward with the knee bent, while the whole torso bends forward in one piece until it is almost parallel with the floor. At the same time the right arm swings forward in line with the body. The right foot is still touching the floor.

Two

Count of two. The body lifts until it is upright, the right arm moving with the body, finishing straight above the shoulder. The right leg joins the left leg, both legs stretched, the weight on the toes.

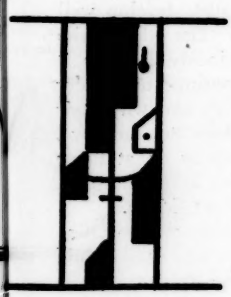


Three

Count of three. The whole torso leans back in one piece, hinging from the knees. The right arm performs a circle over back, finishing forward in line with the body.

Four

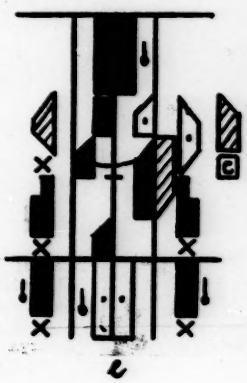
Count of four. The body returns to normal position, as the right leg takes a step forward. The right arm swings back in preparation to start the movement over again.



d

d. Cabriole fermé.

The right leg closes to 5th position on the count of three.

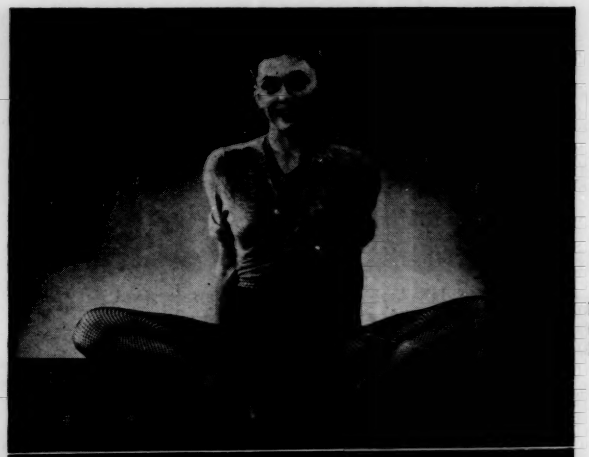


e

e. Complete step, showing starting position, arms, body and head.

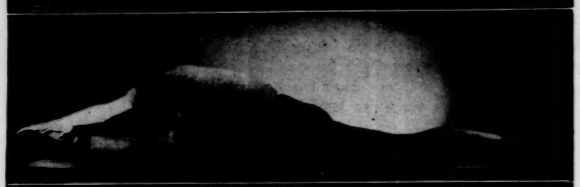
Flexing for th

STRETCHING EXERCISES FOR THE HIPS



Exercise XX—Yogi turn-out. (Kathryn Lee).

Exercise XXII — Simple split position (Kathryn Lee).



Exercise XXIII — Split bends. (a) Bending forward.

Exercise XXVI — (a) Same as XXIII-a, bending forward in split. (Kathryn Lee).

Exercise XXIII — Split bends. (b) Bending back to headkick. (Kathryn Lee).

Exercise XXIV — Split twisting-side-to-side (position between sides). (Kathryn Lee).

THE EXERCISES given this month should be combined with those given in the past issue for stretching the thighs. The thighs and the hips are so closely interknit that it is almost impossible to exercise one without affecting the other.

There are many exercises which REDUCE the hips, rather than stretch them. Those will be published in the final installment of this series in a special chapter devoted to REDUCING EXERCISES.

The following studies are designed especially to stretch the joints controlling the TURN-OUT for Ballet-students. Ballet bar exercises require a completely open position of the hips. The feet should never be turned-out from the ankle or the knee; the TURN-OUT of the entire leg should be controlled by the top of the thigh, where it is usually hardest to stretch.

It is also important that the dancer have a free movement of the hips in order to do front and back bends, as this controls the equilibrium. The tendon on the inside of the upper leg is generally difficult to stretch, and at first, gives the student a lot of pain. But unless it is pliable, a correct TURN-OUT is impossible.

The necessity of the following exercises will be readily appreciated by dancers who find it difficult to balance in back-bends, side-bends, or other extreme positions. The accomplishment of a controlled backbend comes much quicker to the student who has an understanding of counter-balance.
(Preceding issues covered Exercises I-XIX. We begin with Exercises XX this month.)

XX — YOGI TURN-OUT

This is an elementary exercise which I give to all pupils of all ages when they first come to me for training. The pupils that practise it faithfully every day, over a period of months, develop well turned-out positions very quickly. The others, who forget, who do not take it seriously because it isn't a beautiful dancing-step, continue to wonder why their positions are so difficult and why their extension in Second Position does not improve. This basic little exercise, so easy to do at home before going to bed, or upon rising in the morning, is a sure method of stretching tight thighs.

Sit on the floor, preferably against a flat wall so that your back is well supported. The legs should be straight ahead of you on the floor, together. Now, bend the knees letting the soles of your feet meet, and your knees drop out to the sides, as you do so. Pull your two feet up as close to your body

BALLET Part V

by EILEEN O'CONNOR

as you can, then try to push your knees to the floor on each side. Don't give up because you can't do it the first time, or the second, or even the fiftieth. Keep trying. Push, push, push, in little short even jerks, until you loosen the tendons and the hip-joints. Gradually, your knees will approach the floor, and each centimeter on the way means a better TURN-OUT in your Ballet positions. You never outgrow this exercise, it can always be better, no matter how far you achieve the position desired. And the daily dose is what does it.

XXI — CIRCULAR KICKS & VARIATIONS

Stand at the bar in 5th Position, right foot front, right arm to side, holding bar with left hand. With the toe pointed, knee straight, kick the right leg across your body to the left and up-and-out to the right in a circular movement (over your head if possible) lowering it to repeat the circular kick 8 times. We call this an "outside circle". Next, we do an "inside circle", by kicking the leg to the right side, over the head and down on the left side, repeating this 8 times. Do not replace the foot on the floor until the sequence is completed; rather brush the floor each time as you lower the leg. The above are CIRCULAR KICKS to the Front.

CIRCULAR KICKS can also be done on the Side as follows: Stand in 1st Position, holding bar with left hand, right arm curved in front of body. Swing the right leg forward, and keeping it turned-out, toe pointed, knee straight, sweep it in a circular movement over the right shoulder to the back and lower it to the floor; brush the floor each time through the 1st Position. Repeat for 8 "outside circles". Reverse the movement for an "inside circle" by starting the kick to the back, over the shoulder, and down to the front, repeating 8 times.

Exercise XXV — Crossover split. (a) Bringing leg from behind. (Kathryn Lee).

Exercise XXV — Crossover split. (b) Stretching left leg forward. (Kathryn Lee).

Exercise XXVI — Rollover split. (b) Roll on back in split. (Kathryn Lee).

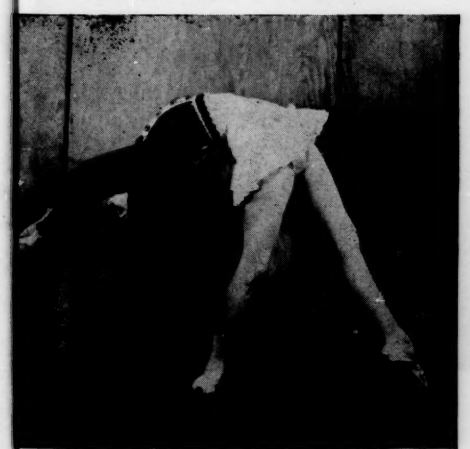
Especially photographed for DANCE Magazine by **WALTER E. OWEN**

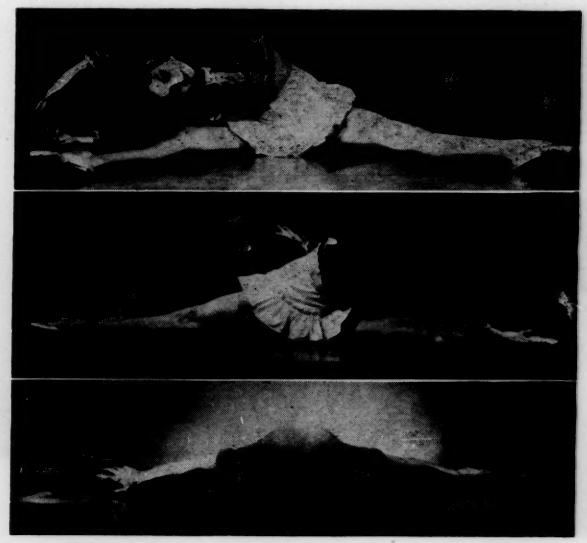
Be patient, these are not easy. They do limber the hips, and they are worth accomplishing as a spectacular step in themselves.

REPEAT ALL ABOVE CIRCULAR KICKS ON OPPOSITE SIDE.

(*Continued on page* 40)

Exercise XXVII — Backbend split. Starting the slide into split. (Eileen O'Connor.)

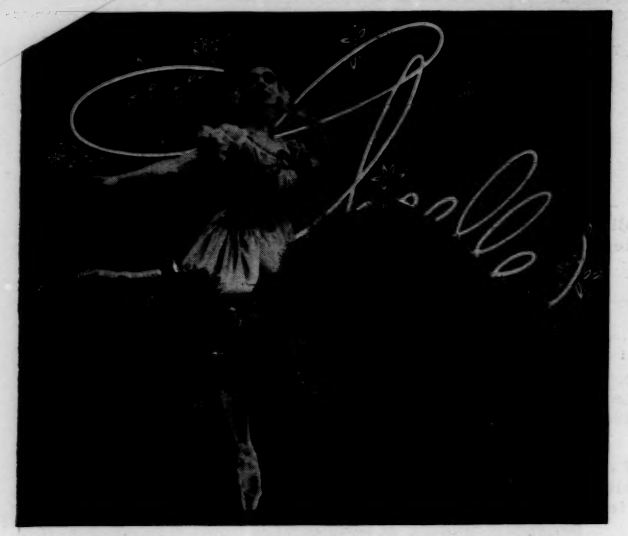




Exercise XXVIII — Preparation for side split. (a) Bending sidewise to knee. (Eileen O'Connor).

Exercise XXVIII — Preparation for side split. (b) Bending side-twist to knee. (Eileen O'Connor).

Exercise XXVIII — Preparation for side split. (c) Bending straight forward to floor. (Kathryn Lee).



A ROMANTIC FRENCH BALLET

photographs by Fred Fehl

ITS romantic blending of reality and fantasy and its wide range of mood have made the title role of GISELLE a lure and sometimes a crowning glory for ballerinas for over a hundred years.

The photos on these pages were made during the successful New York premiere of Nora Kaye as Giselle in the recent spring season of Ballet Theatre at the Metropolitan Opera House.

Carlotta Grisi started the unbroken tradition of lyric, tragic characterizations when she danced it for the first time in Paris in 1841. Alicia Markova and Russia's Galina Ulanova have been the most highly acclaimed Giselles of our time.

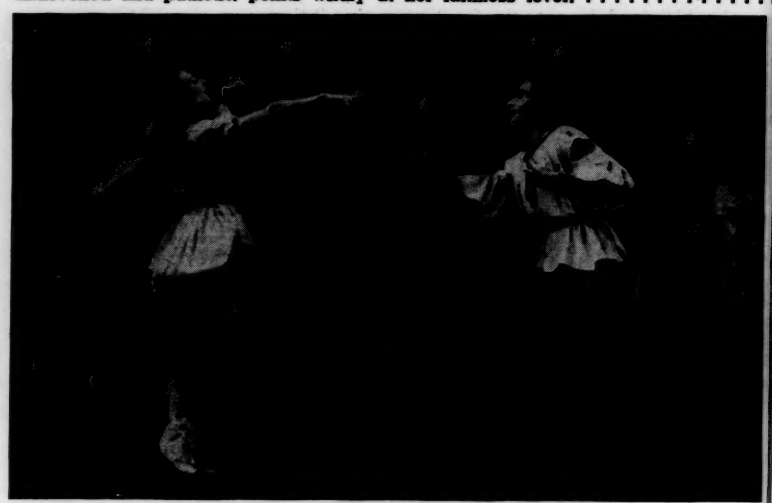
The story of the ballet, based on a German legend, was suggested by the poet Heinrich Heine and written by Theophile Gautier. The enchanting music has immortalized the composer, Adolph Adam. Ballet Theatre's production has the Dolin-Coralli choreography and sets and costumes by Eugene Berman.

(For an appraisal of Miss Kaye's initial performance in GISELLE see Ballet Theatre review on page 13)

ACT I

Giselle (Nora Kaye) comes to the door (above) to answer the playful knock of the mysterious and beloved Loys (Igor Youskevitch). Although she is warned away from him by her jealous suitor Hilarion (Dmitri Romanoff, below) she joins Loys in a blissfully happy dance with passing workers from the vineyards.

Loys tries to hide when high-born hunters stop for refreshments. Vengefully, Hilarion forces him to face the lovely Bathilde, daughter of the Duke of Courland, who is surprised to find her betrothed, Count Albrecht, disguised as the peasant Loys. Giselle, startled completely out of her senses by the shock of the duplicity, dishevelled and pathetic, points wildly at her faithless lover. . . . . .



ACT II Myrthe, (Diana Adams) Queen of the Willis, bids the Willis (the spirits of affianced maidens who die before their wedding days) destroy Hilarion who has come to the graveyard for forgiveness.

Giselle, now one of the Willis, tries to defend Albrecht, who has also come in remorse and sorrow. But Myrthe demands that Giselle lead him into a dance of death. Giselle and Albrecht dance of their never-ending love.

The dawn is coming. Giselle must leave. Myrthe must have her way. Giselle and Albrecht part with a final embrace.

Giselle slowly disappears into the tomb. Albrecht lies prostrate before the dark abyss.

. . . Albrecht prevents Giselle from stabbing herself with his sword. In little broken spurts she weirdly caricatures her own gay movements of a short while before. Vitality slowly seeps from the witless girl and she collapses. Her mother, Berthe (Mary Burr) kneels over her dead daughter. End of ACT I.

SPRING MADNESS OR "I saw a

I SINCERELY BELIEVE that seventy-five percent of the dancing school recitals should not be held at all. And I have a reason! You see, I've just been to one.

My friend's little girl performed in the spring manoeuvres of the local academy, and I eagerly attended. But never again!

Why should a dance teacher charge admission at the price scale of a Broadway show, and not even promise you a reserved seat for your money? And why are recitals held on the hottest night of the year, when January, February, or March are perfectly convenient months? Is the teacher afraid she won't hold her pupils until the end if they don't have the recital to entice them on. If so, what's wrong with the teaching?

And why are 1500 seats sold for an auditorium seating only 1200? And why isn't something done about the parking problem in the vicinity of the recital hall? . . . but here I am getting way ahead of my story, when all I want to do is "tell you how it was".

When I arrived at the hall, I couldn't get to the cashier's desk because children and their parents had to "settle up" for the tickets they had sold. They HAD to do it the night of the recital. That was "rules".

While I was waiting I had a preview of the recital. For the children, all dressed in their pretty costumes, were chugging through the halls, practicing the steps we should soon be honored to see. This sort of took the edge off the "surprise."

Well I finally made my way through the confusion, picked up a program, and found a seat without benefit of usher (there weren't any!). It's a good thing I was sitting when I opened the program. Miss Blank, the teacher has thirty pupils. But thirty numbers are not enough for a night's entertainment. There were solos and more solos and group numbers and more group numbers. I just sat and thanked my lucky stars that Miss Blank did not have 196 pupils, instead of thirty. Even if they only walked across the stage, I would not be out of the auditorium until 11 o'clock. And if they did a full two and a half choruses, the whole thing would probably end well after midnight.

Yet, on the other hand, consider the child who does not have the chance to do a full-fledged routine. What a meager way to demonstrate the child's ability! And how disappointing for the parents!

But why worry! The recital I saw had thirty children, and that was plenty.

This recital had an orchestra to perform the accompaniments. And how I longed for a single, simple piano. If I were a dance teacher, I would pension the average recital orchestra and use only my studio pianists or recordings. The small combination that can rehearse recital music once and then play with finesse and in harmony with the performer is indeed a rarity.

If a band is really good, it can give even a poor performer a rousing send-off. Aside from this, picture the child or group of children who have been practicing to the piano and are suddenly confronted with fanfares and drumrolls — not to mention a different arrangement of the music. It's more sensible to let well enough alone.

And there's something very strange about seeing a group of charming young ladies doing a Spanish dance to a ragtime medley, or a ballet to bebop. Fine, if it's an interpretation of the music. But it wasn't the case in this recital. Probably the music had been chosen because the pieces were popular or happened to be in the files. And why spend 50 or 75 cents for new sheet music?

When the curtain first went up, it all seemed very interesting. But after five or six of the routines, I had the uncomfortable feeling that I was seeing the same thing over and over in different costumes. Why should that be?

The teacher holding this recital is a member of various dance organizations whose purpose, I believe, is to promote the betterment of dance. Yet, while she has attended many of the conventions where, it is hoped, material of a progressive nature was presented, she persists in teaching the very same routines that she was unfortunate enough to have learned herself as a child. In fact, she has often declared that a "good old time step" or a "buck-and-wing" with a "barrel roll" and "trenches" at the end will reap audience applause.

I guess she goes to conventions merely for a vacation and to meet new people Yet it would be so easy to inject variety into her recital. The endless procession

"Spring Recital"

by ANONYMOUS

Drawings by Doug Anderson

of tap dances could have been entertaining if there had been a little story to each dance or a prop utilized to show that at least an effort was made at differentiation.

And then there's the matter of money. Betty Ann, the little girl I came to see, performed a tap number. But do you know that Betty Ann's father had to pay $50 for her to do her solo? He had to sell $50 worth of tickets.

Last year Betty Ann's daddy had to pay $30 for tickets which he couldn't even give away. Betty Ann hopped around on one foot, then on the other, decided to use both feet, and then peered into the wings to watch teacher's cue. She repeated this pattern, curtsied, and ran off stage . . . all for $30. And this year it was $50 because Betty Ann had a longer solo.

I can count in short order the number of professional dancers who are capable of holding the attention of an audience alone. Yet these little tots must do so merely because they have paid for private lessons. Is it a tradition that a child who pays for private lessons must have a solo?

It would be more interesting and would certainly cut down recital time if all the numbers were group numbers. Parents should be made to understand that private lessons are for those who need special attention. They could be taught the same routines as the groups, and they would fit nicely into the picture at recital time. But the teacher would be out that extra $50!

Then there's the matter of costumes. Little Betty Ann was a bunny. She's hardly beyond the toddler stage, but there she was in sequins trimmed with ermine — C.O.D. $37.98. In a little while she won't even be able to put her little foot into that costume. But tonight she lives! And she'll have a costume for Hallowe'en.

But thiry-seven dollars and ninety-eight cents for a child's costume! I know professional people who have paid as little as $35.00 for a costume and worn it threadbare.

There was scenery, too. For the tap numbers they used a lovely woodland scene. When the ballet came on, they lowered a balcony scene.

How much more efficient would have been a simple, monotone drop with appropriate props, railing, chairs, or trees in gay colors. It would have been much more practical and easier to manage between numbers . . . especially if the teacher had the foresight to give properly marked cue sheets to the stagehands, electricians, et al.

The electricians had a fine time with the lights, too. If only the teacher had stuck to a soft pink, a frost, or straw. Instead she told the electrician to use greens, violets, and cold blues. Doesn't she know it's impossible to make a three-year-old look glamorous?

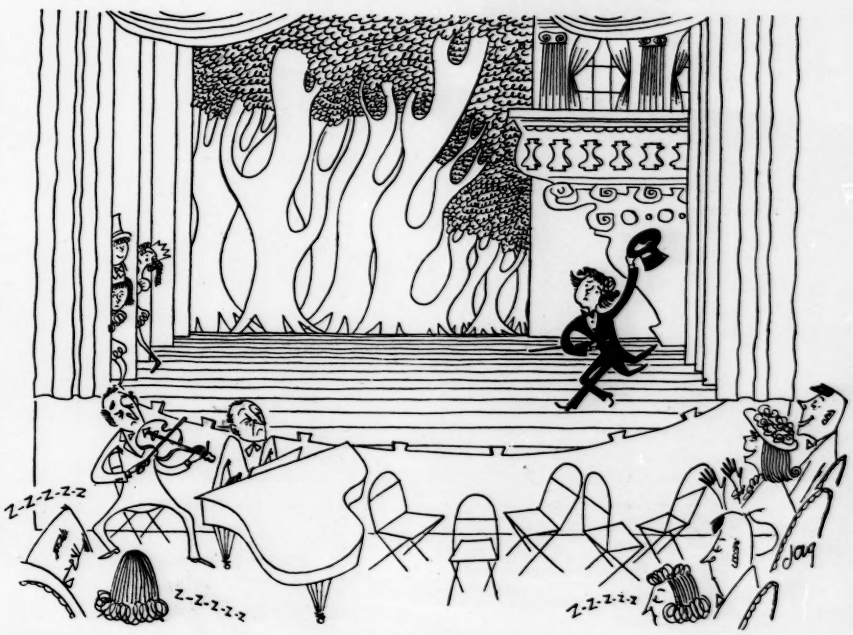
And the stagehands? Did she forget to tip them last year? It would have been much easier than trying to imitate a Radio City effect this year with the knowledge and equipment at her own command.

Well, the recital dragged on and on. It didn't take long for me to lose track of the numbers on the printed program because the lights didn't go up between numbers. A public address system announcing the numbers could have made the evening more pleasurable and less exasperating.

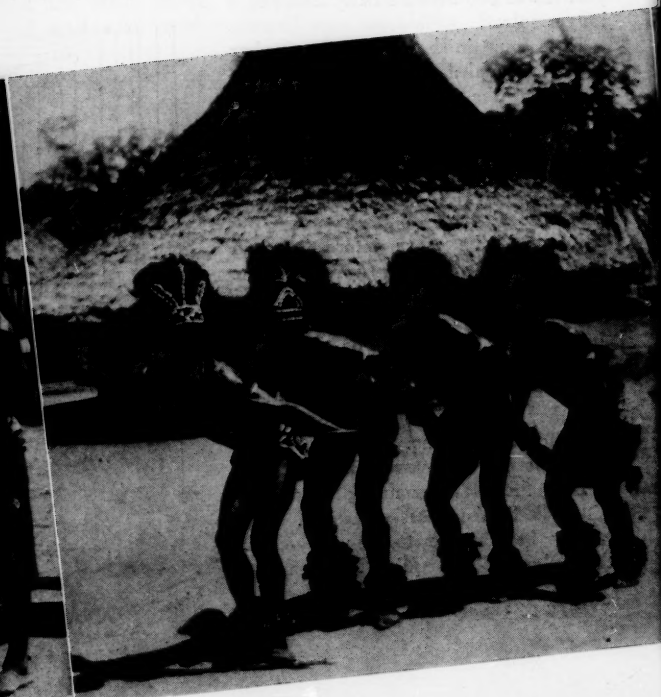
The fact that it got later and later made no difference to the teacher. She was used to staying up late. But I certainly felt sorry for six and seven year olds whose little groups became more and more scraggly as the night wore on. These fagged out tots provoke a great deal of merriment on the part of the audience. But I think it's pitiful. The latter part of the recital should be reserved for the older children.

Just when I thought the ordeal was over and I could slip home, there was an "extra added attraction" — a pompous ceremony of presenting attendance pins to the children. But I didn't mind it too much. I just let my eye wander over the bright groups of children in costume who filtered into the audience. It was nice of their parents to save seats for them. It made such a colorful audience, and by this time the extra noise made no difference.

But it WAS a relief to get out into the street and into a nice quite traffic snarl. And on the way home I couldn't help wondering. Did the children have a good time? Was all the time and effort put into the recital really worth it? For, despite my sad experience, I sincerely believe that a recital CAN be a creative fulfillment for students and teacher . . . and a pleasure for the audience, too.



Savage J



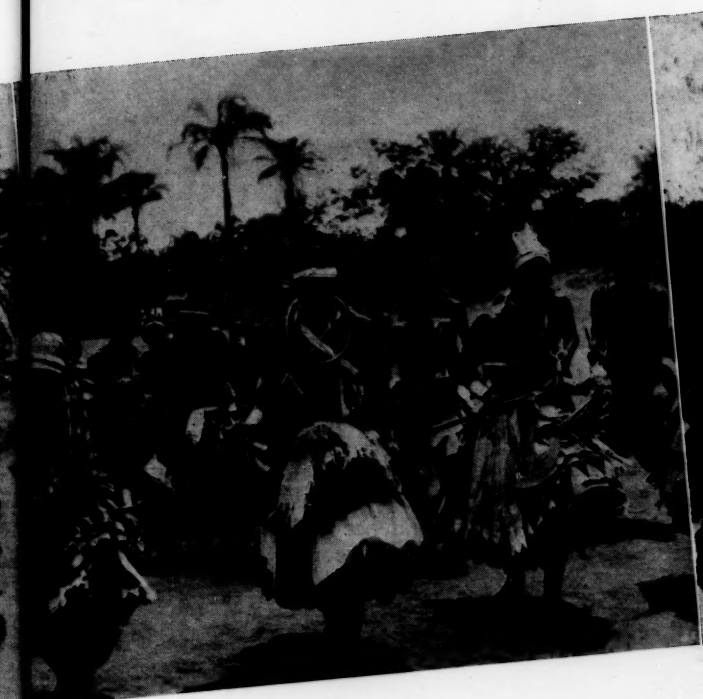
WITH a sturdy truck and cameras crammed with color film, a small group set out to prove that Africa, the "dark continent", is in reality a colorful place. And their film, SAVAGE SPLENDOR, proves its point with beauty to spare.

Like most exploration films, SAVAGE SPLENDOR wanders seemingly at random among the forests and mountains and plains, among the myriad animals and strange dark tribes. Yet producers Armand Denis and Lewis Cotlow have managed to find a rhythm in everything they encountered, from the gently loping giraffes on the plains to the native fishermen fording the rapids in their slender boats; from the grotesque little pygmys reenacting a successful elephant hunt, to the prehistoric under-water ballet of the hippopotami.

And as a gorgeous climax to the whole rhythmic pattern, a few all-too-brief moments of brilliant native dancing to honor the coronation of a Congo king. As the sluggish three-hundred-pounder lolled on the back of his crouching slave, his subjects decked him in exquisite jewelry and finery. He hardly seemed to notice the dancers competing for his favor — the bounding dignity of the seven-foot Watusi Warriors . . . the slender boy acrobats being tossed into the air or executing incredible horizontal revolutions upon the chests of their standing supporters . . . the four specially skilled performers . . . the grass-covered performers in the West African dance of the dead cannibals. Unnoticed, too, were the fiery cape manipulations . . . the rapid parallel passing of the feet . . . the dervish-like turns . . . all done with an intensity and a joy-in-movement that Mr. Denis assured us are fast being squelched by the white man's "civilization."

Splendor

all photographs courtesy RKO Radio Pictures, Inc.



PROUDLY I TAP!

by RUTH WALTON

The first of a series of articles by Ruth Walton, teacher, dancer, choreographer, on MODERN TAP and TAP CHOREOGRAPHY, indicating the educational and artistic potentialities of tap dance.

FROM THE HEART of Harlem to the glitter of Broadway, from the east coast to the west, from the ole' hoofer to the concert dancer — it persists.

We call it Tap, we Americans. We have glamorized it with gorgeous chorus girls, we have glorified it through the medium of motion pictures, we have idolized its exponents. We call them tap dancers.

But now we are puzzled. Tap has been at a standstill. We see lots of it on television, but it's the "same old thing". Why? What about musicals and Hollywood? Chorus girls have gone either show girl or balletic. Movies offer Gene Kelly, but Gene has become addicted to thespian art. What's wrong?

After teaching tap for fifteen years and spending eight years in show business working with tap choreography I have some answers.

We're at the crossroads and we'll have to operate to save a life. Tap has been stricken with some dread disease. Its symptom is inertia.

Gather round the table, doctors, this is an important step and will require the skill of more than one trained hand. Hmm — signs of cross-breeding! Some one has injected too much ballet, tightened the torso, inhibited the arms. There's been too much close-to-the-floor work. The feet have been working so hard to produce intricate rhythms that the concentrative effort has been exhausted, emotion overruled.

I fail to recognize the patient as Tap. I knew him when he was free, happy, and full of expression. What's that you say: He was too free. Had no control of his body? True, but he was "getting there" when he was injected with all kinds of dance techniques.

Why was he given only ballet? I believe that the patient has been intellectualized to such a degree that he has lost his feelings. His craftsmanship is superb as Ballet-Tap but that is only part of his whole being. We must revitalize his other parts. I suggest that we introduce him to Modern Dance, inject him with locomotion, direction, and movement in space. Take away the complicated footwork and give him a theme to dance so that he may find himself, and his own style.

Who is Tap anyway? A provocative question, and a good one!

I think Tap is a big little guy. Democratic. No one is quite certain where he came from but he thrived and made himself known and loved in these United States. We've used him and kicked him around but he's always there when we need him. He's easy to get

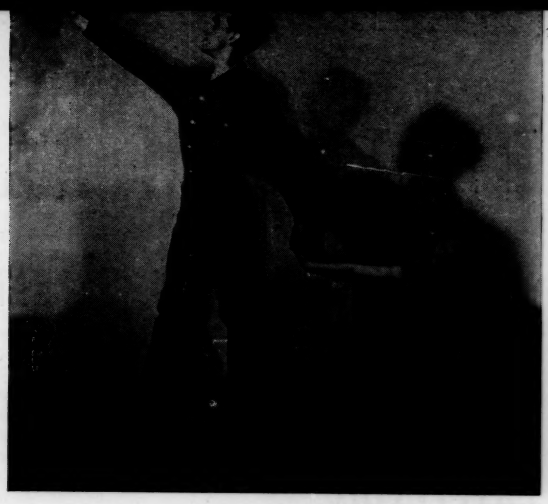
She wouldna bake, she wouldna brew . . .
For to spoil and a' her comely hue . . .

There was a wee cooper wha lived in Fife . . .
He had gotten a gentle wife . . .

Ruth Walton and her assistant Henry Amorello illustrate scenes from the American folk song, "Wee Cooper of Fife". Tap choreographed by Miss Walton.

along with and brings in the dollar. Tap has made himself dear to us, but do we understand him?

Is he a type of dance? Yes, he can be, but he is more than that, Tap is also part music. Dance is defined as rhythmic movement in space. If we get Tap to move in space and we also produce organized rhythmic sound the result is an integration of music and dance.



Now ye wha gotten a gentle wife,
Nickety nackety noo noo noo,
Just send ye for the wee cooper of Fife,
Hey willy wallacky
Hey John Dougle a lain qua ruchity roo roo roo.

The cooper has gone to his woo' shack . . .
And put a sheep skin across his wife's back . . .
I wouldna thrash ye for your gentle kin . . .
But I will thrash my ain sheep skin . . .

Tap is a big because he has so many possibilities, a little guy because we've treated him as the underdog of the dance. It's true that he is dependent on other dance forms, but that's not too his discredit. What are his virtues and his potentialities?

Educational psychology tells us that the senses act as messengers for the brain in the learning process. In Tap we can see and hear as we learn. Is this not invaluable for the beginning dance pupil? If we consider the concentration involved in the learning of Tap we find it amazing that five-year-olds whose concentrative span is normally very short, are fascinated with it.

Perhaps one reason is the natural instinct for movement in all children. Another is that children like to make noise and are helped to learn through sound. When the "noise" they make becomes integrated sound we say the students are becoming tap dancers. The student is also being introduced, by a very direct method, to the basic elements of art and of life, tempo and rhythm (in which I include the ideas of dynamics and sense of form) and they will be forever indebted to the experience.

As a dance producer and choreographer I have interviewed and auditioned 350 would-be professional dancers. I've had to find dancers who could pick up routines quickly, as well as present them gracefully and with feeling. I looked for a developed sense of rhythm and a well-trained body.

Of 350 only five percent were eligible. They were the dancers who had studied Ballet, Modern, and Tap.

Dance, to be an art, must move from inner stimuli. If the Moderns are right, as they probably are, the center of the emotions lies in the torso with the extremeties being integrated into unified expression. But, Tap also enlivens the feet. As Pearl Primus says, "So simple a movement as walking is beautifully expressed by the primitive for he loves the earth and grips it with his feet". With his feet! But even dancers often consider the body the instrument and take the feet for granted. Tap especially, with its focus of movement and sound on the feet should receive the greatest respect.

Teachers and doctors, wake-up that Superintendent of Public Schools, the Board of Education, approach the P.T.A. Teach tap to children in public schools. They love it and they need it. As a start, deal only with their feet. When you perfect or at least improve upon tempo and rhythm you have already proven yourself to be a doctor in very valuable work. But you have a further duty in the unwritten law that asks you to help release more and more of the whole personality of your pupil. Now is the time to give them Modern Dance in its simplest forms, elementary studies in space, gesture, dynamics, etc. (More about these in a following issue.)

As for me, Tap is my oldest and dearest friend altho I'm frequently also seen with Modern these days. Tap had offered me the key to choreography before I knew what the word meant. It stimulates me now to new movement and educational horizons. I hope to continue to promulgate the democratic work of Modern Tap, the American Dance.

BALLROOM DANCING

FOUNDATION TECHNIQUE

by Albert and Josephine Butler

CONCLUSION

That elusive quality called "style" is what we have been acquiring in learning the foundation technique of Ballroom Dancing. These principles embodied in Contrary Body Movement, in the weight changes and the directional planes, are the basis of graceful movement for all the dances. Mastery of this technique will give you the body carriage and the movement reflexes you need in order to adapt yourself to the many different partners and the many different conditions under which you will dance. It is an analysis of what good dancers do. Remember, you can learn the steps of each dance, keep time to the music, and still move so badly that you are a poor partner. It is good movement style which makes you a desirable partner.

Now we are ready to apply these basic tenets to dance movement, and we will find that whereas we have had to be very aware of quality of movement, soon that awareness will become an automatic coordination. It is very much the same sort of experience one has in learning to drive an automobile. First there is an almost painful consciousness of each separate factor—soon, however, each different operation blends into one continuous flow of action.

First a brief word about the various dances. We know that Waltz, Foxtrot, Rumba, Samba and Tango all have characteristic musical rhythms which, when properly played for dancing are easily differentiated, one from the other. And correspondingly, each dance has certain steps, style and movements which have evolved with the musical rhythms, and which give the dance its authentic character. In the Rumba there is the soft hip shift; in the Samba we find the supple roll of the torso; in the Tango it is the cat-like walk; in the Waltz the lilting flow; and in the Foxtrot the easy glide. As we take up each dance in turn, we shall learn both the steps or rhythmic units, and the special movement style which makes each dance so unique and so truly delightful to do. But never lose sight of the fact that all the subleties and intricacies of the various dances must have the firm foundation of balance and timing which you have been acquiring through the foundation technique.

Application of Foundation Technique to the Basic Rhythmic Units of the Slow Waltz

Our first application of technique to actual dance movement comes very naturally in the box pattern of the Slow Waltz (Diagram 1) which combines in its two rhythmic units the four basic weight changes which dominate each dance.

This box Waltz should be practiced slowly first with attention only to the technique of the weight changes as described below. Then, as the body acquires the feeling of proper alignment, stretch and rest, these movements can be transposed into dance rhythm. For this we must think in terms of the *rhythmic unit.* In the box Waltz diagram two rhythmic units are shown by the encircling lines. Recall the original definition "a rhythmic unit is a step sequence sufficiently brief in form so as to be easily memorized". It should be danced as one movement, with a beginning and end.

Before starting your first step, have in mind the muscle memory of the three succeeding weight changes you are about to make. Pause at the end of your first rhythmic unit (weight completely on left foot, F P #3) as you mentally prepare for the backward half of the box. Pause again at F P #6, making sure your weight is completely on the right foot.

The reverse rhythmic units of course should be practiced, i. e., right foot forward on F P #1, and left foot backward on F P #4.

In practicing the box Waltz, have the feeling that the figure forms a parallelogram. This is necessary to keep the feet from splaying out on the forward and backward steps. However, there is a nice distinction to observe here, because in actual dancing you should be toe to toe with your partner.

Now, to slow Waltz music, practice the three steps to the three even beats of the measure. Listen to the first, or accented beat of the measure, and move forward or backward on beat one, close on beat three.

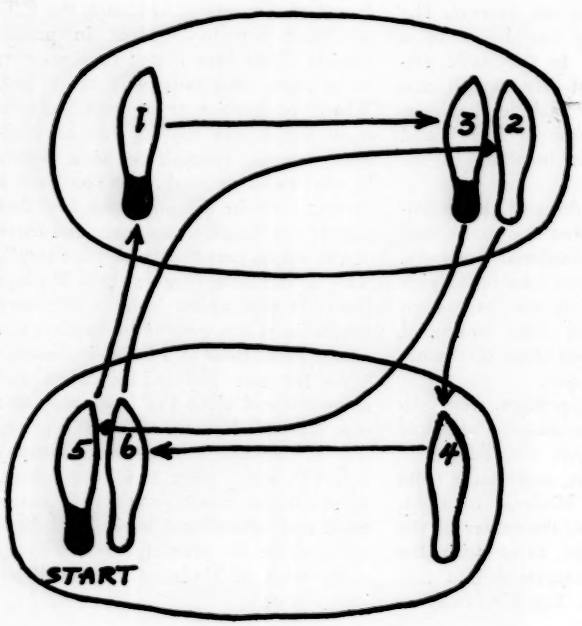


DIAGRAM I
The Box Waltz

Directions for Diagram #1—The Box Waltz

To F P #1

In starting position (F P #5 and 6). Check your feeling for rest position and body alignment as your weight rests entirely on the R F. The left leg should hang utterly relaxed, the ball of left foot resting lightly on the floor, heel low, just missing contact with the floor. Initiate the movement toward F P #1 by an upward stretch and forward sway of the entire body from the right ankle. As the body moves forward off center, the propulsive action of the heel completes the movement of the body weight to F P #1. The gliding movement of the left foot must *follow* not *precede* the forward sway in the right ankle. This bit of timing is the essence of good dance movement. It gives time for the partner's foot to move out of the way, and permits the left foot to follow inward toe to toe. The L F at F P #1 now acts as a secure base for the stretch-sway to F P #2. Be sure that weight is completely transferred to the forward part of L F. The supporting left knee should be soft, not bent or held stiffly locked. The right leg should remain stretched from big toe to tip of spine.

To F P #2

As the body starts to stretch off balance toward F P #2, the R F is relaxed, the heel dropped (do not bend knee). The ball of the foot starts its glide forward toward the left heel. As the propulsive stretch continues from the inner border of the L F, the R F, now under the moving right hip and shoulder, continues to F P #2 to receive the weight. At this point the inner line of the left leg down to the big toe is well stretched to its greatest length.

To F P #3

Be sure weight is solidly on R F. This must be so, to achieve a smooth closing (F P #3) with an almost imperceptible change of weight to the L F. The closed feet weight change seems so simple its style is often ignored. In actual dancing this weight change done smoothly is vital to good style.

To F P #4

In backward steps the most common fault is leading with the hips. With weight on L F, hips forward, the head and right heel lead backwards simultaneously, as though you were about to run. While "reach" in the forward or side steps is not stressed, reach or stretch in the backward moving leg and foot is most important. The special technique for this is subtle. The secret consists in locking the pelvic bones to the left leg, and then by contracting the muscles from the tip of the spine to the heel the foot is gradually extended backwards to the big toe joint (not the tip of the shoe). This is accompanied by a stretch of the front leg muscles extending over the front of the thigh and the knee cap, with a final extension at ankle and instep. In this position of extension, transfer of body weight is felt first in the big toe joint, and then adjusted to the whole foot as the heel is slowly lowered.

To F P #5

The technique of this movement is of course similar to the side step previously described. The L F moves backward first as the stretch is initiated toward F P #5. The side step is completed as the L F is brought under the left hip and shoulder and the weight is transferred in the rest position.

To F P #6

Weight is imperceptibly transferred to R F, preparing to repeat the sequence of movement. This same sequence of movement should of course be duplicated moving (1) R F forward (2) L F to the side (3) closing R F to L F (4) L F backward (5) R F sideways (6) closing L F to R F.

Directions for Diagram #2
The Four Wall Turn
Introducing Contrary Body Movement

The common turning movements of our various dances are most effectively executed by what is called Contrary Body Movement. C B M is a body twist, whereby in forward or backward steps the moving leg is brought in under the opposite shoulder.

Turns are also made, as in a pivot, by a ball of foot swivel. This, however, is a separate technique and will be described at some later time.

In diagram #2 we coordinate Contrary Body Movement with the forward and backward propulsive weight changes as danced in the box Waltz. This "Four Wall Turn", wherein with each three steps or measure of music the four walls of a room are successively faced, is primarily a device which should be practiced to obtain control of your movement technique and your sense of direction. In actual dancing such geometric exactness is impracticable.

In moving toward F P #1, combine twist at the waist with the forward sway to turn the body toward the left. The L F moves in between the partner's feet to point as in the diagram. At the completion of the step the upper body and the foot should face in the same direction. The side — close movement follows as in Diagram #1.

Before initiating your backward turning movement be sure your weight is completely on the L F. The right leg and foot should rotate inward as the backward C B M turns the body again to the left. The natural side — close again completes a quarter turn. Repeating these six steps should form a big square.

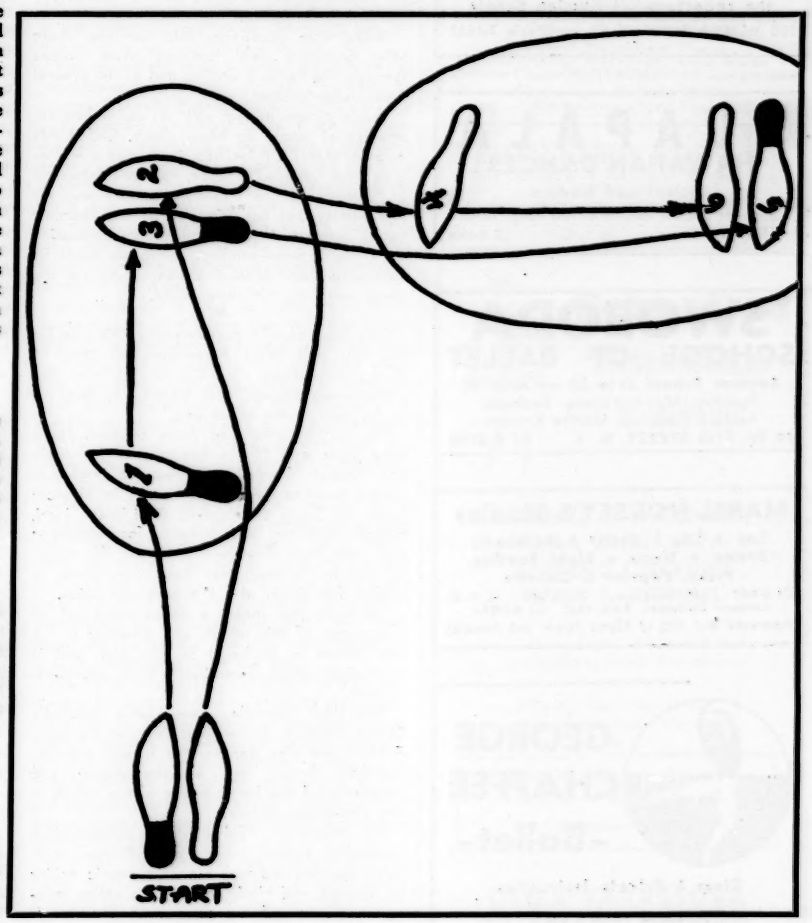
Practice these movements first for body control and then as rhythmic units as was done with the first diagram.

Quarter turns to the right follow the same technique, starting of course with the right foot forward on count 1 and the left foot backward on count 4.

★

In concluding our "Foundation Technique" we are reminded of the story of Paderewski, who when complimented on his genius by the Queen replied, "Yes, Your Majesty, but befor I was a genius, I was a drudge".

DIAGRAM 2 — The Four Wall Turn



RUTH WALTON
MODERN TAP
Summer Courses
Student — Professional — Teacher
July & August
New York Studio
A psychological analysis of tap and its importance in the future of DANCE EDUCATION and ENTERTAINMENT
Classes Limited
Lecture Notes — Body Technique
Routines — Workshop
Write: 159 Franklin St., Stamford, Conn.

TATIANA CHAMIE
From Ballet Russe de Monte Carlo, formerly Ballet Master of Monte Carlo Opera
School of Ballet
LESSONS DAILY
SPECIAL TRAINING for dancers in the repertoire of Russian Ballets
200 W. 57th St., N. Y. C. Circle 7-1662

HUAPALA
HAWAIIAN DANCES
Ancient and Modern
Summer School July 5th thru Aug. 16th
108 East 38th Street N. Y. C. LE 2-4044

SWOBODA
SCHOOL OF BALLET
Summer School June 20 — Aug. 31
Faculty: Maria Yurieva Swoboda
Anatole Vilzak Martha Krueger
50 W. 57th STREET, N. Y. CI 5-8198

MABEL HORSEY'S Studios
Tap • Toe • Ballet • Acrobatic
Drama • Music • Sight Reading
Piano, Popular & Classics
CI 5-9467 1697 Broadway Suite 607 N. Y. C.
Leonard Dickerson, Gen. Mgr., CI 5-7388-9
Approved G.I. Bill of Rights (Male and Female)

GEORGE CHAFFEE
-Ballet-
Class & Private Instruction
Adelaide Vernon, ass't.
Circular on Request
139 W. 56th St., N. Y. C. CO 5-9379

reviewers' stand

(*Continued from page* 7)

Jean Erdman's FESTIVAL (a ritual dance). They looked as though Miss Erdman had borrowed them for the occasion, and this is probably Miss Erdman's fault. When the intellectual aspects of a work of art are over-emphasized, something else is bound to suffer.

FESTIVAL is drowned in costumes (by Carlus Dyer). True, they are very beautiful with their strange, symbolic masks and their rich colors. But one becomes so involved in deciphering the symbolism of the masks that the movement-message is forgotten.

Aside from occasional solo portions where Miss Erdman's own luminous style creeps through, the dance is endless and at the present time, quite formless.

The program ended with a sledge-hammer attempt at humor by Myra Kinch. Called AN ASSORTMENT OF LADIES, it sported a motley crew from London, Papeete, Port-au-Prince, and St. Petersburg. The underlying theme was sex à la Minsky, but not nearly so honest. The only happy moments in the whole dreary procession were the between-numbers comments made by "property man" Manuel Galea, as he set the scenes with his miniature props.

★

Like most benefit performances, this one for the East and West Association on May 11 at the 92nd Street "Y" was far too long. But it contained enough vital material to keep us in our seat to the bitter end.

The concert embraced many peoples. There were Gina and Noble Paulickpulle for India and Ceylon; Tom Two-Arrows for American Indian; Josefina Garcia and Renato for Mexico; Taneo for South Sea Islands; Devi Wani, Hari, Firman Panjaitan, and Soekoro for Indonesia; and Jean Léon Destiné and Group for Haiti. To top it all they even had Jean Murai, a lovable folk singer with a nondescript voice.

The thing that makes a dance stand out on a program of this length and diversity is not how active or flashy it is, but how well it synthesizes ethnic forms with fresh emotional content.

Take, for example, Jean Léon Destiné's SLAVE DANCE. Sandwiched between the usual voodoo and play dances, this lonely, oriental-sounding lament had all the misery and poignancy of the hurt peoples of the world. It was touchingly sincere.

The Indonesian PENCHAK, a combat duet combining sudden thrusts and strange, wary halts, was enacted with almost hypnotic agility by Soekoro and Hari. In fact, the entire Indonesian portion of the program had about it the concentration that makes good oriental dance thrilling and just a little mysterious to the western audience.

In contrast to this extreme concentration were Taneo's South Sea Island songs and dances. When she wasn't led astray by cuteness, Taneo achieve a nice balance of water-rippling arms and torso and Rima-like innocence. This delightful feeling of out-of-doors seems to be the special province of South Sea Island dance forms.

The remainder of the program was on a comfortably high artistic level, and in the case of Josefina Garcia and Renato, showed a marked improvement in stage deportment over their recent appearance at the Musum of Natural History. ★

There's a special pleasure in watching an artist develop. It doesn't even matter what form the development takes — whether it be technical or emotional, structural or theatrical. Its presence is what counts.

And it was present in the Eve Gentry—Nona Schurman concert on May 14 at the 92nd Street "Y"—especially on Miss Gentry's part.

Miss Gentry's way of dancing is improving. She used to be constantly tense. Now she is learning when to rely on her characteristic driving, sharp attack and when to yield to a smooth legato line. In this way she is augmenting the expressive possibilities of her dancing.

But there's still room for growth. Occasionally she still clips a gesture short before it has grown to its logical extent, and the resulting effect is like that produced by a singer swallowing in the middle of a sustained note.

In line with her expanding dynamic range is a growing rhythmic sense. Like Jane Dudley, Miss Gentry has always been a little inflexible in rhythm. Instead of allowing the momentum of a dance phrase to carry her, she has adhered more or less strictly to the measured rhythm. But in her newest works, the group piece, DANCE, and the solo, IN SERENITY REJOICE, there is rhythmic elasticity. The emotional and movement pulse are one. They have successfully made the transition from choreography in its literal sense to dance in its proper sense.

IN SERENITY REJOICE, Miss Gentry's only premiere, has a healthy lyricism. The design is spacious with liberal use of circular movement that is well suited to the distinctive Anis Fuleihan score. At present the dance is more rejoiceful than serene, but when some of the extraneous movement is dropped, the serenity will take its rightful place in the structure.

Of the older solos, we still find MAGNOLIA LADYHOOD out of focus. This satire on southern aristocratic womanhood has been pared since its first performances last season. But the constant shifting from the woman's outward behavior to her inner workings is still clumsily balanced. One of the aspects should be emphasized and the other details fitted around it. And the portrait still has too much small movement. After a while it begins to feel like

a dancing Morse code.

Nona Schurman is not yet a concert dancer, although there were healthy signs in her group piece, HEBRIDES SUITE. Her approach is athletic and academic. She looks for the most part like a healthy college kid exploring the possibilities of modern dance composition.

Her movement style is strong, spacious, direct, and a little sterile. It's as though all the emotional energy that should color the movement and take it from the gymnasium to the stage had for some reason never been liberated.

For example, HOSTAGE OF HATRED was an emotional dance, but its emotion was Miss Schurman's idea of what emotion should be. It was not her own.

THIS EARTH and TELL ME OF THE LIVING were line-for-line enactments of Carl Sandberg verses. This is perhaps one of the most embryonic forms of composition — simple, unsubtle, and structurally unimaginative. Some of the individual movement designs of TELL ME OF THE LIVING had a majesty of their own, but it would be more exciting to see Miss Schurman pour a dance out, instead of constructing it piece by piece.

One almost had the feeling that Miss Schurman should lock her old solos in the attic trunk and begin from the groundwork set in the HEBRIDES SUITE. It was a three-part group dance to traditional Irish melodies — fresh melodies soberly sung by a chorus and danced by Miss Schurman assisted by Irving Burton, Loyce Johnson, Bernice Mendelson, Vincent Taravella, and Marian Shapiro. The dance wasn't complicated or deep or even particularly inventive. But is WAS dancing. It was people reacting to the mood of the music and expressing their reactions in clear, natural, relaxed movement. And the designing, especially in the final Joy Invocation, with its shifting small groups, showed confidence.

Hazel Johnson accompanied Miss Gentry, Edith Brown did same for Miss Schurman, and Doris Einstein shed light on the situation.

★

Each dance idiom has its own set of movement conventions — its own abstract technical standards. But if it is to qualify as dance art, the movements must look as though they come from a source and have a direction. The dancing body must always be one with the extremeties. There must be a constant flow of energy that makes itself felt, even if the dancer is in repose and apparently motionless.

If it doesn't have this flow, it cannot qualify as dance, but must fall under the heading of gymnastics. No amount of costuming and lighting and music and program notes can conceal the counterfeit.

Taji Bey in her May 19 Concert at Carnegie Recital Hall had all of the fixin's and none of the flow. Her movement and that of her small group was consistently divorced from the physical and spiritual core so vital to Eastern dance.

They wore sumptuous costumes and headdresses designed by Miss Bey and executed by Tressa Donnelly. The program notes were extensive and "literary". But the mudras jerked, the arms were a mass of elbows, the torsos hiccupped, and the body carriage was slovenly. If there is such a thing as a correspondence course in Eastern dance forms, Miss Bey and her four acolytes must have taken it.

★

In advertising they say that attractive packaging is half the battle in marketing a new product. And it's probably true in the concert world, too. For Virginia Johnson's concert on May 22 at the 92nd Street "Y" was tastefully and carefully "packaged" from printed program down to the smallest lighting detail, with the result that even her weaker bits of choreography seemed palatable.

The program was printed in two colors (yes, that costs extra!) and sported an attractive drawing by Charlotte Trowbridge on its cover. Most of the costumes were designed by Charlotte Trowbridge, whose name is synonymous with freshness and modernity.

The piano accompaniments were entrusted to Florence Weber and included original compositions by Lucas Foss and Miriam Brunner. For two of the dances there was a little chamber ensemble consisting of piano, flute, violin, and cello. There were special sets, intelligently designed props, special lighting supervision, a special stage manager. And the company was thoroughly and painstakingly rehearsed.

In other words, Miss Johnson has evidently been around the theatre long enough to know the importance of production details. And she is not without talent as a choreographer, although it is less consistent than the rest.

Her movement style is almost entirely of the "percussive-repercussive" school typified by Martha Graham. Each gesture is initiated by a small percussive attack from which the remainder of the gesture flows with diminishing energy until another one is begun. The principle is very sound and produces interesting movement, but with Miss Johnson it bids fair to assume the proportions of a tic. In fact, the only dance in which it was not evident was QUATUOR (see Choreographers' Workshop review in this issue).

Miss Johnson is less at home in dramatic dance than in pure dance. Her WITHIN THESE WALLS, a portrait of female ambition, was a compromise between a psychological study and caricature. Either approach is perfectly valid, but compromise leads to confusion. The patterns for the woman's child (Helen Franklin) and her husband (Marc Breaux) were from the drawer labeled "stock movements for husbands and children."

Miss Johnson's solo, CRISIS, was far more sincere. It was one of those "person alone with chair" set-ups couched in tense, alive movement. At present the dance moves too much. If it can be simplified so that the high spots stand out more clearly, it should be a poignant delineation of a tormented soul. We liked especially the sudden dropping out of sight — as if by exhaustion — at the end.

The large work, THE INVISIBLE WIFE, (reviewed in May issue of DANCE) has been simplified since its premiere, or perhaps it's just that it seemed clearer upon second viewing. But the white scarf pantomime, which is an integral part of the action, still seems foolish and self-conscious. There must be a less obvious way of tying together the boy's mother complex and his subsequent suicide.

Now that Miss Johnson has planted her foot firmly and attractively in the concert world, it would be interesting to see her delve more deeply into the substance of her art, for occasional moments in the concert indicated that she can do it if she is so inclined.

(*Continued on page* 34)

JACK GANSERT
formerly principal dancer of Jooss Ballet, Markova-Dolin Ballet, etc.
Arts Studio of the Dance
OFFERING a technique combining Modern and Classical Ballet. Special Classes for Children. Character, Body Conditioning for Non-Professionals.
SUMMER COURSES JULY & AUGUST
JACK GANSERT, Dance Players Studio
148 W. 56th St., N. Y. C. Tel. CO 5-3836

EDNA LUCILE BAUM
offers
SUMMER CLASSES for TEACHERS—NEW YORK CITY
Write for information:
28 W. Jackson Blvd. Chicago 2, Ill.

METROPOLITAN OPERA BALLET SCHOOL
Classes in Technique for Children and Adults
Director: MARGARET CURTIS
Special Professional Classes
ALEXANDER GAVRILOV, Ballet Master
Character Classes: BORIS ROMANOFF, Choreographer
Information: Kathleen Harding
Metropolitan Opera House

KAMIN DANCE BOOKSHOP
PAS DE DEUX — The Art of Partnering — ANTON DOLIN
Illus. with photos and sketches _____ $3.50
1365—6th Avenue at 55th St., N.Y.C., CI 5-7955

School of Russian Ballet
Faculty:
EUGENIE EDWARDOVA
OLGA TARASSOVA
ALFREDO CORVINO
YUREK LAZOWSKI
•
Professional, Advanced
Children, Adult Beginners
•
Ballet, Too, Character, Variations and Adagio
•
Special Summer Course
July 5 — September 2
Register Now
•
OLGA TARASSOVA
School of Russian Ballet
141 W. 54th St., New York 19
Tel. CI 5-7672

WHY NOT SPEND A VACATION IN THE CITY BY THE GOLDEN GATE SAN FRANCISCO

where the

Dancing Masters of California

Affiliated with Dancing Masters of America

will hold their ANNUAL CONVENTION

September 3rd, 4th & 5th

at the San Francisco Ballet School

An outstanding faculty will present a year's material for your teaching needs. Tap, ballet, ballroom, character, folk and children's work.

NEW INSPIRATION — NEW IDEAS — NEW MATERIAL

For further details write: Alice Zwillinger, Secretary, 2309 — 23rd Avenue, Oakland 6, California

When in New York you are cordially invited to visit us at our new headquarters.

We will be pleased to have you tour our workrooms and see how toe shoes and dance footwear are made.

La Mendola

126 West 46th Street, N.Y.C.

"Specialists in Theatrical Accessories"

RUMBA • TANGO • SAMBA

CONGA • FOXTROT • WALTZ

Over 100 Diagrams and Illustrations

$1.00 DANCE and grow slender THE SOUTH AMERICAN WAY by PAUL SHAHIN

A book that will help you learn and teach. Includes exercises, music and careful analyses of the dances.

Box 808 • DANCE Magazine, 503 West 33 Street • New York 1, N. Y.

reviewer's stand

(*continued from page* 33)

Miss Johnson's excellent company consisted of Helen Franklin, Marc Breaux, Margaret Cuddy, Sharry Traver, Doris Ebener, Carl Luman, Robert Pagent, James Nygren, Barbara Cerchonie, and Ruth Webb. The program also included a wishy-washy folk-song and dance interlude choreographed by Margaret Cuddy and accompanied by Doni and Jay Saunders.

★

Growing up is a hard job. It's hard for ordinary mortals and even more so for dancers, who must do so much of it in public.

★

Peter Hamilton's concert with company on May 24 at the 92nd Street "Y" showed that he is making a valiant attempt to grow up. But so far the attempt is greater than the result.

There was one new work on the program, a long group piece entitled PROSPICE. It was probably inspired by the Robert Browning poem in which a man who has lived fully goes to meet death bravely. But where Browning's poem had a kind of staccato, almost military, simplicity, Peter Hamilton's approach is rambling and adolescent and choreographically quite thin. He has taken a fine idea and stretched it unmercifully much as Valerie Bettis did in her STATUS QUO.

Mr. Hamilton divided his philosophical diatribe into five sections. Of these, the opening duet of affirmation with Emily Frankel, and Miss Frankel's closing scene of re-affirmation, had dignity and a oneness of mood. But the scenes of mob rapaciousness were reminiscent of Weidman at his least original. The people in the sections of chase and destruction were portrayed by Lee Murray (whose forward jutting head and hunched shoulders should be a great hindrance to his technical development), Nicholas Vanoff, Paula Caputo, Betts Lee, Felisa Conde, and Vito Durante.

The Funeral in which Peter Hamilton as the Noble Soul goes quietly to his death and then returns to spread light over the people, is a combination of the funeral scene in Charles Weidman's A HOUSE DIVIDED and a Good Friday Ascension. The remainder of the dance was not nearly rich enough in fabric to sustain a full-fledged deification scene of this type.

Yet, despite the negative results, PROSPICE is by no means a total loss. The basic idea of the dance is fine and sincere. If Mr. Hamilton had probed it more deeply and presented it more simply, it would have been inspiring.

Emily Frankel was effective as the feminine symbol of Good. During the past season or two she has achieved an admirable sense of line and a calm elegance. But now it would be well for her to strive for more warmth.

Peter Hamilton's own dancing style is at once an asset and a liability. There are times when he conveys a sheer physical exuberance that makes you want to leap out of your seat and dance with him. In the DANCE FOR FIVE there were moments like this — moments where the big, free leaps, the prankish turns, the happy, animal spirits, made one forget that the dance really doesn't hang together — especially when Mr. Hamilton is off stage.

This ability to dance like a happy child and to make his audience feel joyful when they watch him may prove detrimental to Mr. Hamilton's technical growth. Actually his head and torso are often quite lifeless. There is little of

that awareness — that ebb and flow of tension — that makes Merce Cunningham's dancing, for example, so consistently exciting. Mr. Hamilton is content to scratch the surface of a movement for his effect.

Yet the small dramatic works like JOE KITCHENER and SILENT SNOW, SECRET SNOW indicate that he has the sensitivity to delve deeper into his art — and into himself. But first he must learn that there is no substitute for craftsmanship and unremitting self-perfection.

DORIS HERING

★ ★ ★ ★

On May 2 at Carnegie Recital Hall, Barry Lynn made a brief unpromising New York debut.

His technique is good enough to make him a creditable classroom demonstraior, but he shows no signs of being a creative dancer. Whether he does Caribbean, Hindu, American Indian, Chinese, or modern-ballet—and he tries them all—he puts the movement phrases together like a series of favorite exercise blocks to match the phrasing of the music. Seldom is there a cementing transition or an innate development from one to the next. This jerkiness is most painful in the Hindu dances, for which Mr. Lynn has a distressing predilection.

His eclectic program would at least be instructive as an ethnic demonstration if his various styles were authentic. But, alas, they look as though he had learned them by correspondence course. A native might well have wondered.

The attractive costumes were the most professional touch on the program.

★

La Meri and company with Juana closed the "Around the World With Dance and Song" series at the Museum of National History on May 5 with assorted dances from India, Spain, Peru, Ecuador, and Tibet.

La Meri's contribution started weakly with some assembly-line Hindu by her group, a few American hymns with Hindu hand gestures by La Meri, ill-suited to a dance concert, and a musty revival of her **Bolero.** But a new Portuguese folk dance **(Vira)**—choreographed by La Meri's sister Lilian and done by the group with genuine fun—was like a shot in the arm. After that came an even more captivating Peruvian suite with La Meri and de Falco, and **Yaravi**—a stylized but deeply-moving enactment of a haunting Ecuadorian song about love forbidden.

Juana filled in with four attractive solos, all good natured and remarkably unselfconscious. Most appealing was her Tibetan **Spring Festival.**

★

Mara, a White Russian reared in the Far East, has brought some magnificent costumes and Big-Name training from Cambodia, Java, and India to her New York debut at Carnegie Recital Hall on May 7th.

Her arms and hands have responded well to the subtlety of the Orient. But there is a surprising stoniness in her slender torso that belies the fluid movement patterns and makes the audience aware that here is one more Westerner in Eastern garments—more acceptable than our night club orientalia, but with inner impulses just as faked.

The accompaniments, for the most part, were the ubiquitous Shan Kar recordings, supplemented by Anand Mohan on the tabla.

FRANCES HERRIDGE

Dance Educators of America
Training School and Convention

July 11th thru 22nd, July 24th thru 29th

at the

Waldorf Astoria

New York City

Write: THOMAS E. PARSON, 140-10 Franklin Ave., Flushing, N. Y.

University of the Arts and 1949 Convention

MASONIC TEMPLE AUDITORIUM **HOLLYWOOD, CALIFORNIA**

July 24th through 29th, 1949

Presenting the Royalty of All Convention Faculties

ADOLF BOLM JOHNNY MATTISON THOMAS M. SHEEHY NICK CASTLE NICO CHARISSE
FRANK VELOZ CARMELITA MARACCI EDUARDO CANSINO LOLA MONTES EDDIE GAY
JAMES ROZANAS WILLIE COVAN AGGIE AULD KATHERINE SHEEHY AGNES WARD
MICHAEL BRIGANTI FRANCES BOWLING

6 BIG DAYS OF UNIVERSITY DANCE TRAINING

5 NIGHTS OF ENTERTAINMENT & BALLROOM CLASSES

Movie Celebrities will be with us daily

Plan your vacation and study with the Highest Paid Convention Teachers in America. Bring your advanced students over 14 years of age to study with the artists and to perform at our Student Reviews. We can give you more for less because we are a non-profit Association. Non-dancing Owners, Managers and Partners are welcome.

Full price for Members $25.00 **Full price for Non-Members $35.00**

National Association of Dance & Affiliated Artists, Inc.

National Headquarters: **1928 WEST THIRD STREET, LOS ANGELES 5, CALIF.**

THOMAS M. SHEEHY, President WM. G. MARTIN, Exec. Sec'y.
JOHNNY MATTISON, 1st Vice Pres., MAE MURRAY, 2nd Vice Pres. EDDIE GAY, Treasurer

BOSTON CONSERVATORY OF MUSIC

Jan Veen

Director of Dance Department

Modern • Ballet

FULL PROFESSIONAL COURSE

(Diploma-Certificate)

Special Courses for Children

Connected with the newly equipped BOSTON CONSERVATORY THEATRE

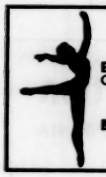
Approved under the G. I. Bill of Rights Dormitories for women

For further information please write to SECRETARY, Jan Veen Studio of Dance, 26 The Fenway, Boston 15, Mass.

EDNA McRAE
SCHOOL OF THE DANCE
Ballet — Character — Tap
Fine Arts Bldg., 410 S. Michigan Ave.
Chicago 5, Ill. Phone: Webster 3772

PENTHOUSE STUDIOS of THE DANCE
SPECIAL COURSES
for TEACHERS and STUDENTS
Jimmy Payne ..... Tap
"Ernie" Gelbel ..... Acrobatic Ballet
64 Randolph St. Chicago 1, Ill.

Mme Kathryn ETIENNE (A.T.N.)
(formerly Ketty Charisse)
SCHOOL OF BALLET
endorsed by professional Ballet Stars
— WRITE FOR LITERATURE —
7078 Hollywood Blvd
HI-1794 Hollywood, Calif. GL-0918


ERNEST BELCHER — Ballet
HARRIET DE REA — Ballet
AL DE REA — Tap
ENID ARMSTRONG — Hula, Ballroom
Outstanding School of the West Coast
Graded Classes for Beginners to Professionals
BELCHER - DE REA DANCE STUDIOS
265 S. Western Avenue
Los Angeles 4, Calif.

TAP DANCING
IN THE MODERN STYLE
Beginning and Advanced Classes for Children and Adults, Routines for Professionals.
Evening classes for Business People.
Approved for veterans.
ARTHUR PRINCE STUDIO
855 SOUTH LA BREA LOS ANGELES

Bronislava
NIJINSKA
Hollywood Ballet Studio
Daily Classes—G.I. Approved
ARTHUR PRINCE STUDIOS — Los Angeles 36
855 South La Brea WYoming 2833

THE AMERICAN RUMBA
An illustrated Text-book of the Cuban dance and its newest American developments as compiled by The American Rumba Committee.
A 48 page book with 35 action pictures and 15 charts and descriptions.
$1.00 per copy
Write:
THE AMERICAN RUMBA
care of DANCE Magazine
503 West 33rd St. New York 1, N. Y.

ballet theatre in review

(*Continued from page* 13)

would add GISELLE to her repertoire this season, some said she was too "modern", too "psychological" to delineate the sufferings of this delicate romantic maiden. But they underestimated "our Nora". Her conception was unified and believable and should grow more so as she works into the role.

Despite the fact that Miss Kaye is more robust looking than Alicia Markova (our favorite Giselle), there was a quality of gnawing fatigue in her movement (especially in the pure dance variations). One felt from the very outset that here was a girl who was frolicking with her friends on borrowed time. When she lifted her arms in the solo variations, they seemed ever-so-slightly weighted, as though the very air were heavy upon them.

At the beginning of the insanity scene she cried great shoulder-shaking sobs and then, instead of appearing all unhinged at the joints the way Markova does, she seemed to break in half at the waist. The upper part of her body leaned way back, as though she had been struck a hard blow.

And her behavior in the second act was a perfect bridge between the tomb-coldness of the Willis and the tremendous outgoing love for Albrecht which was still pouring forth in great bursts even after her death.

And perhaps herein lies the key to Nora Kaye's success as a ballerina. She dances with love. Not only the theatrical love needed for a specific portrayal, but the love of a dancer wooing her art — never considering it as a vehicle. And somehow the entire company feel this and solidly backs her up.

For a similar aliveness in the roster we have only to look to John Kriza. He embodies the happy trinity of dance-actor, dance-comedian, and classical dancer. His richest contribution to the season was beyond a doubt the title part of Eugene Loring's American Classic, BILLY THE KID. There was a sharpness, a cold matter-of-factness in his portrayal. And yet he maintained a steady undercurrent of pathos — a lonely animal quality that stood in amazing contrast to Kriza's extrovert boyishness in roles like Colin in LA FILLE MAL GARDEE and the Boy in Green in LES PATINEURS (How we'd like to see that ballet cut to about two-thirds its present length!).

In the purely classical roles he has not achieved Igor Youskevitch's consistent noblesse, but he dances with joy. And that's something one cannot always say of Youskevitch. There were times when he seemed to perform mechanically. But even at his most mechanical Youskevitch is an inspiration to watch. Like Maria Tallchief, he is a musical dancer. He dances not only on the beat, but smoothly and sustainedly through from one beat to the other. A gesture is never cut short, never distorted for special effect. He has a large-dimensioned, perfectly controlled classic line.

But it took Maria Tallchief to lead him to the height of his powers in an unforgettable performance of the BLACK SWAN PAS DE DEUX. The duet became a sort of game with two supremely beautiful beings enticing each other into increasingly breathtaking technical feats without once losing the elegance and balance of Petipa at his best.

We had begun to think of Maria Tallchief only in terms of her technical finish and musical sensitivity. But her Abandoned Mistress in JARDIN AUX LILAS was original and authoritative. She brought a hard brilliance and desperately fiery quality to the role, both of which placed it in sharp contrast to the rather romantic attitude of the other principals, Tudor, Laing, and Kaye. Now that Miss Tallchief has made such superhuman strides under Ballanchine's guidance, it would be interesting to see how much Tudor can give her.

Hugh Laing is the individualist of Ballet Theatre. Everything he does, from the sweet, scholarly husband of Agnes DeMille's TALLEY-HO to the tortured dark-souled boy of UNDERTOW, comes from the special deep roots that feed our modern dancers. His dance-acting has so much dramatic verity and intensity that one overlooks the fact that he is a first rate technician who just doesn't care about the niceties of the corseted classical style.

We found Nana Gollner's work less satisfying this season than in former years. There was about it an occasional tightness as indicated by a hunched shoulder — a tilted axis in the turns. There was a fine classic elegance in her LES SYLPHIDES Mazurka; there was glitter in her PRINCESS AURORA (Balanchine's newly and neatly tailored version). But one felt that here was a first rate artist going through all the motions with her heart somewhere else.

Of course, part of this was not Miss Gollner's fault. She is a true classical ballerina—aloof and beautiful. And there just wasn't enough time to integrate her style with the corn fed capers of the ballet kids.

So much for the "big six." We haven't nearly exhausted our immoderate supply of nosegays. It was a relief to have Janet Reed back in the role of the erring wife in TALLEY-HO. There was a time that we thought she would have to be typed in gentle roles like this one and the Sweetheart in BILLY THE KID. But her grasp of the viperish younger sister in PILLAR OF FIRE should dispell any doubts as to her dramatic range. And her stiff-stupid ballerina in PETROUCHKA was the only characterization in the current version that adhered strictly to the stylization the ballet requires. It was indeed a desperately needed relief after the static and formless group scenes in the ballet.

It's too bad that Muriel Bentley was used so sparingly. For she, like Hugh Laing, adds a special flavor of modernity and individuality to everything she touches. She is a first class mime who has found the right

balance between the grand opera obviousness of traditional ballet mime and the sparseness of modern day theatre. The result is easily represented by her Stepmother in FALL RIVER LEGEND — a full blooded "wicked stepmother" right out of Grimm brought into focus with a dry, taut New England overtone. Miss Bentley is as important to Ballet Theatre as Beatrice Tompkins is to the New York City Ballet — and that's very important.

Willowy Diana Adams is climbing fast. Her Medusa in UNDERTOW was one of the few fully dimensional characterizations in the current version. She has managed to fuse the technical and dramatic intent of the role — a job she has yet to do with her Helen in HELEN OF TROY, where a special sophistication and worldliness are needed to carry off the French bedroom-type wit of this amusing ballet.

As Calliope in APOLLO Miss Adams is a good match for Maria Tallchief as Terpsichore, and that's saying a great deal. There is a innate refinement about everything she does that should be of immeasurable help as she enlarges her repertoire.

The stylistic and technical pace of the season rested heavily upon the shoulders of the dancers we have mentioned. Yet there's something almost ungrateful about not mentioning the remainder of the dancers, too. They swallowed the whole repertoire in a few brief weeks and gave it back with a spirit and cohesiveness that grew visibly as the season progressed.

If only they can be assured a full season next year with plenty of rehearsal time and a continuation of the present rotation policy in the principal roles, we should see ballet at its most distinguished. For there is plenty of good material among the thirty-three dancers we have left unmentioned, and Antony Tudor and Regisseur Dimitri Romanoff have the intelligence and good taste to use their resources wisely.

Orchestral conductors Max Goberman and Daniel Saidenberg are remarkably sympathetic to the rhythmic needs of the ballet dancer, which are often quite at variance with traditional tempi. And Aaron Copland's taut conducting of BILLY THE KID for a single performance was a special treat in a season whose good moments were many and whose bad ones came from trying too hard, which is infinitely more excusable than not trying at all.

* * *

DANCE MAGAZINE
is the LARGEST and
MOST WIDELY READ
dance publication
IN THE WORLD

NEW YORK'S FINEST PROFESSIONAL TRAINING
SUMMER NORMAL SCHOOL FOR TEACHERS AND STUDENTS
JULY — AUGUST
TAP BALLET TOE MUSICAL COMEDY
CHARACTER ACROBATICS LIMBERING SPANISH
Mail Order Routines
For Teachers and Out of Town Students.
Latest Descriptive List Sent Upon Request.
JACK STANLY
SCHOOL OF THE DANCE
1658 BROADWAY AT 51st STREET
New York 19, N.Y.—COlumbus 5-9223

AUBREY HITCHINS
BALLET

BALLET ONLY
SPECIAL TEACHERS' MATERIAL COURSE
JULY 5 THRU JULY 16
SCHOOL OPEN ENTIRE SUMMER
DAILY CLASSES — GRADED
AUBREY HITCHINS, DIRECTOR
112-116 WEST 89th STREET
NEW YORK 24, N. Y.
Tr 3-0515

CHESTER HALE • JEAN YAZVINSKY
SCHOOL OF BALLET
159 West 56th Street, New York
Telephone COlumbus 5-4070 Telephone PLaza 9-7253
Classes for Children, Adults, Beginners.
Private Lessons
Advanced Special Classes for Professionals.
Write or telephone for appointment

"ACADEMY OF BALLET PERFECTION"
featuring
Technique • CORRECTION CLASSES • Flexing
• Special Training To Prevent Ugly Muscles In Legs •
TEACHERS' SPECIAL COURSE: June 20th - August 12th
REGULAR CLASSES: Children • Adults • Professionals
Eileen O'Connor

EILEEN O'CONNOR
Read
"Flexing for Ballet"
in this issue.
134 West 58 St. New York 19. N. Y.
PLaza 7-3400 COlumbus 5-9545

IRENE V. MAYO
603 carnegie hall
circle 6-9699
School For Today's Theatre
Ballet • Modern • Dance of India

WALTER NOWICKI
European Ballet Master
former CECCHETTI pupil
BALLET — CHARACTER — ADAGIO
Classes for Beginners and Professionals
Private Lessons by Appointment
145 W. 45 St. N. Y. 3rd fl. JU 6-9406

Ballroom Dance Instruction
Albert and Josephine **BUTLER**
36 Central Park So., N.Y. 19, N.Y., PL 3-6180

"ACROBATICS"
Appointment Only
Teacher's Material Summer Courses
JOE PRICE CO 5-9880
1697 Broadway Suite 302 N. Y. C.

DONALD SAWYER
BALLROOM AND TAP
Write for new list of Teacher's notes
637 Madison Ave., New York 22, N.Y.
PLaza 3-8639

CLASSIFIED ADVERTISING

SEVERAL DANCING TEACHERS WANTED: Good salaries, teaching experience not necessary. Address Floyd Ward School of Dancing, Ward Building, Lynchburg, Virginia.

FEMALE PARTNER for 1st class engagements, concerts: toe, adagio, acrobatic; 5 ft., 85-95 lbs., free to travel, serious worker. Write John Dias, 862 8th Ave., N.Y.C. References on request.

FOR SALE: Dance studio & 2 stucco houses, income $200 per month, prosperous community, So. Calif., no competition, owner retiring, $25,000. A. Aubrey, 541 West Golden, Los Angeles 44, Calif.

Active Partnership Available: Ballet, Tap Teacher; for school demanding expansion, must enlarge, reorganize. Owner will manage. Established 10 yrs. Exclusive New York City suburb. Long lease. Salary drawing immediate. Minimum investment $3,000 — maximum $5,000. Box 104, DANCE, 503 West 33 St., N.Y. 1, N.Y.

Two Large TAP MATS: 13½ ft. x 6 ft. Pre-war materials, just like new. John Oxx, Dance School, 37 Pearl St., Hornell, N. Y.

FOR SALE: Long estab. Dance Studio in metropolitan New Jersey area. Owner has injured spine, will accept reasonable offer based on value of business, fixtures and other tangibles. No charge made for good will, past advertising, etc. (as is usual). Unusual opportunity to take over active business. Will assist in getting you started. See and buy now to prepare for fall season. Box 289 DANCE, 503 West 33 St., N. Y. 1, N. Y.

Ballroom Concession in long-established dance school available. New bldg, high-class N. Y. area. Couple or male teacher preferable. Box 38, DANCE, 503 West 33 St., N. Y. 1, N. Y.

WANTED: Experienced Tap-Ballet teacher for nationally known studio in large Texas city. Excellent opportunity. Send picture, state age, reference and experience. Right person will head department for other studios in state. Box 222, DANCE, 503 West 33 St., N. Y. 1, N. Y.

HELP WANTED: Dancing Teacher for term starting Sept. '49. Actual teaching experience not necessary if good references furnished stating you can teach all types of dance and capable of handling children. Well established school, top guaranteed salary. Large Texas city. Box 214 DANCE Magazine, 503 West 33 St., N. Y. 1, N. Y.

the child's world

(*continued from page* 17)

A WORD ABOUT THE DRUM

The drum has a strange power, *when used with a plan*, to develop the rhythmic ability where none seems manifest. It has been used as a focus of rhythm in the life and dance of cultures all over the world; but I was interested to discover its fascination for the modern child, who can sit alone for twenty minutes at a time, perfectly happy, playing, — not banging — the drum, sometimes with a never varying beat.

Two summers ago, in a Course of Dance Pedagogy I gave to a group of Negro public school teachers at North Carolina College of Durham, I asked students why they thought the drum was such a perfect medium for rhythmic training. I quote from one of the papers presented:

> "Before we make the first move toward dancing let us find an instrument that will aid us in rhythm and will be most naturally in tune with our bodies. Think of all the organs in the body. Which, if it should stop its rhythmic motions, would effect your life most? Surely, the heart. We find that the drum is almost exactly like the tone of the heart beat. This beat is common to us all."

I have found no explanation so inclusive of the practical, social and psychological implications of the rhythmic beat. It even relates to many findings in psychology: e.g., "the heart often serves as a time keeper and as a pace-maker".

*

There are many technical transitions and developments within the fundamental sphere which I cannot describe here: for instance, the transition from drum to music. Also, the children's use of the subdivided beat and its multiples. But this comes naturally in the *process* and *progress* of becoming *more* rhythmic. NUMBERS SHOULD NEVER BE USED in fundamental rhythmic training. Counting 1, 2, 3 has *arithmetic*, not *rhythmic*, association for the child. Meter: 3/4, 2/4, time, etc., also should not be introduced as such until the child has developed rhythmicity. If she can determine the *main* pulse beat, her rhythmic response will *logically* expand into a measure and a phrase.

The span of periodicity grows with experience. The child becomes conscious of the pulse beat in sound accompaniment of different tempo. This helps her to cope with the technical problems involved in executing action at a tempo slower or faster than the functional tempo of a particular movement. Guided by the pulse beat, she responds rhythmically to different meter, different timbre and dynamics, whether in percussion or music, and so her improvisations begin to take on rhythmic form.

To demonstrate how *unmechanical* and how *related to life* the building of periodicity can be: in the five to seven year old group, I played a soft cymbal in a regular beat. When I found that a number of the children were not responding, I asked what the sound reminded them of. The responses *in words* were: "the flapping wings of a bird", "church bell", "soft wind", etc. It wasn't long before the room was filled with rhythmic improvisation.

The rhythmic sense becomes so well developed that the child eventually improvises, rhythmically, in silence.

Having laid the *foundation* in temporal rhythm, it is easier to tackle the technical problems of periodicity of space rhythm, and of the rhythm of content.

TEMPO AND RHYTHM

TO BUILD the child's rhythm, it is necessary for the teacher to have an accuracy of tempo to a metronomic degree. If the teacher lacks this accuracy, the rhythm of the child's movement is in conflict with the auditory stimulus, producing non-rhythmic activity. If the teacher is not able to control her tempo, she should avoid the use of percussion for precise rhythm work, but use, instead, the simplest kinds of music played on a machine where tempo is controlled for her.

It is important to reiterate, however, that tempo, though basic, is only one element in rhythm, and that divested of dynamics, and content, it becomes a cold, objective thing. I have seen many children "dancing" in perfect time, but lifelessly, without the dynamic life of rhythm. The building of dynamic sensitivity should proceed along with periodicity, but it requires other considerations. For instance, emotion expresses itself rhythmically even though, it is often difficult and, for expressional purposes, unnecessary, to analyze its periodic span.

Because rhythm is an expression of the total personality, it is most important that the work in periodicity always include opportunities for the child to determine her own rhythm for movement.

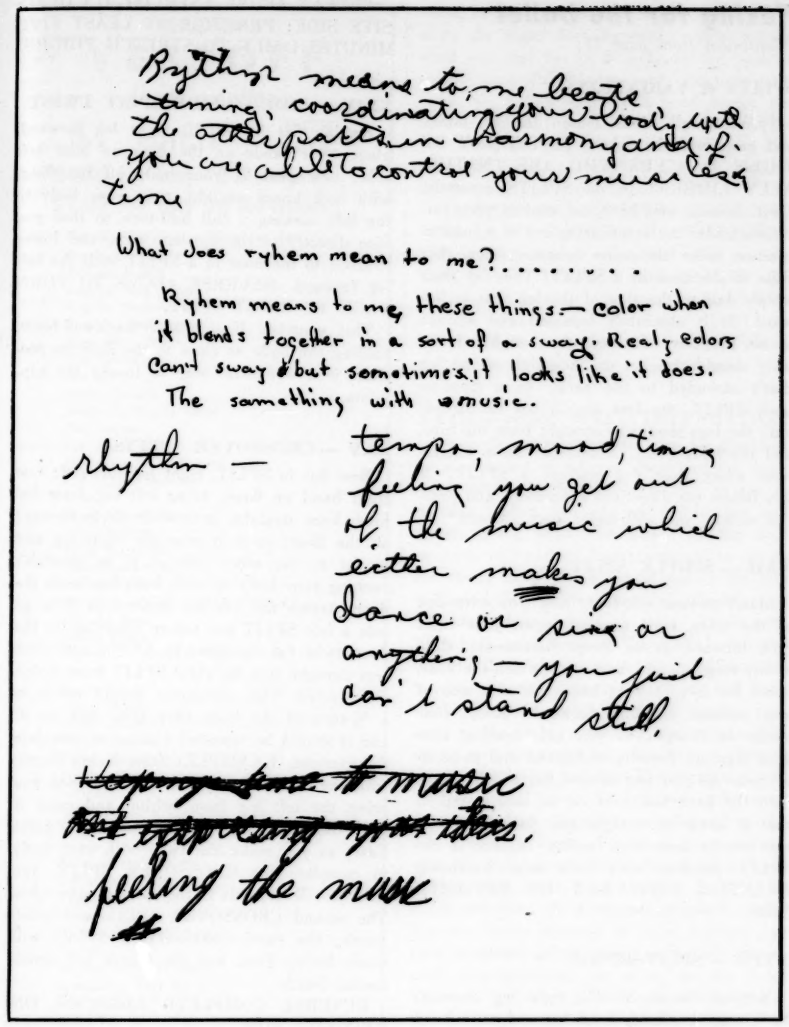
Rhythm is first of all a functional arrangement in all of nature.

Christopher Caudwell, in his study of poetry, has said very beautifully: "Rhythm shouts aloud the dumb processes of the body's secret life".

Recently a psychiatrist brought to my attention the attempts made in his own field to understand the phenomenon of rhythm. Only one of a dozen authors mentions Dance! On the other hand, Dance has neglected the vast *psychological* importance and implications of rhythm to children.

These quotes from psychiatric writings are relevant:

> ". . . the foetus is constantly exposed to a variety of rhythmic experiences, the most prominent of which is the aortic pulse . . . It is conceivable that during times of stress or tension the infant could be, through rhythmic body activity attempting to re-


Rythm means to me beats
timing, coordinating your body with
the other parts in harmony and fi
you are able to control your muscles
time
What does ryhem mean to me?.....
Ryhem means to me these things — color when
it blends together in a sort of a sway. Realy colors
Cant sway but sometimes it looks like it does.
The samething with a music.
rhythm — tempo, mood, timing
feeling you get out
of the music which
either makes you
dance or sing or
anything — you just
can't stand still.
feeling the music

create the conditions of the period of its life in which it had its greatest security."

"Muscular activity, both voluntary and involuntary, has a strong tendency to be periodic . . . and the rhythms of several activities, e.g. pulse, respiration, stepping, . . . are usually in accord."

". . . there is no rhythmic experience which is limited to one form of sensation. Rhythmic experience is a grouping of auditory, kinesthetic, tactual and visual stimuli. These are inter-related, and dependent on each other."

★

Let the children speak for themselves. Recently I said to my eleven year old class: "We do so much work here in rhythm—please write down what it means to you". Above are excerpts in photostat:

The last is perhaps the most significant. By crossing out and re-writing, this child said in her own way that:

To re-build rhythm means to develop a RHYTHMIC CONSCIOUSNESS that will act as the BASIS for rhythmic co-ordination of movement itself, and for rhythmic response of movement to external stimuli.

★

Since the child of "the City" is denied identification with rhythm, in the Dance class we must dig into the realm where instinctive rhythm itself lies dormant.

★ ★ ★

Part III of "Technique for the City" will appear in the October issue.

Look to Leo for
The Finest
DANCE FOOTWEAR

EVERLAST TOE SHOE

With famous "rainbow arch." Special on-the-square design eliminates cramping of toes. Available in pink, white or black satin . . . all sizes.
Add 25c for ribbons **$5.25**

THEO TIE TAP SHOE

Genuine black patent leather wood heel. All sizes . . . A to D width. Also available in white.
Students' model only, $4.45 **$5.35**

NATURE SANDALS

For esthetic or interpretive dancing. Soft, pliant, with elastic fasteners and fine elk soles. All sizes.
crepe soles $1 extra **$1.15**

Full line of Leotards, Tights and other dancewear for Immediate shipment!

ADVANCE Theatrical Shoe Co.
32 W Randolph Chicago 1, Ill

ASSOCIATED FABRICS COMPANY

Manufacturers of
THEATRICAL FABRICS
for dancing schools and
theatrical productions

WATCH FOR NEW LOCATION!

Now at
1600 Broadway, New York 18, N. Y.

KATE SHEA
Costume Fabrics
Feathers & Accessories
Specialists in Woven Top Cellophane
Send for New Price List
112 West 44th Street
New York City

SPECIAL

beautiful, glamorous, full color SOUVENIR PROGRAMS

Ballet Theatre
1944-45
1945-46

Ballet Russe
de Monte Carlo
1945-46

de Basil's
Original Ballet Russe
1946-47

These **4** stunning books, each with over 80 pages of pictures, decor and repertoire for only

$3.00

Send check or money order to:

Dept. B
DANCE Magazine
503 West 33rd St.
New York 1, N. Y.

flexing for the ballet

(*Continued from page* 21)

SPLITS & VARIATIONS

Splits of all kinds loosen the hip-joints, and care must be taken, ESPECIALLY BY THOSE DANCERS WHO ARE "NATURALLY LIMBER" to do SPLITS correctly. Most dancers who have not studied these exercises under the scrutinizing eye of a master-teacher make the same mistake when they slide to the floor in a SPLIT: They let their weight fall to the side of the leg that is forward. It is absolutely lopsided and wrong; to be properly executed, the weight of the body should rest flat on the thigh of the leg that's extended to the back. In a front-to-back SPLIT, the feet should not be turned-out; the legs should be straight from the hips, and the body erect. Remember these suggestions every time you attempt a SPLIT. If you follow the directions accurately, and practice slowly, you will never hurt yourself.

XXII — SIMPLE SPLIT

Stand on your left foot, both arms extended to the sides, back straight, point your right foot forward as in Petit Battement; slide slowly forward, and, as you approach the floor, reach for it with your hands on each side of you without bending forward. Keep your knees as straight as you can, making sure your legs are directly in-front-of and in-back-of you. As you rest almost flat on the floor, turn the back foot over on its side instep so that it stretches straight and pointed. When this can be done with facility, balance in the SPLIT position with both arms overhead. PRACTICE EQUALLY ON OPPOSITE SIDE.

XXIII — SPLIT-BENDS

Resting flat in SPLIT, right leg forward, both arms overhead, bend forward until head touches right knee, hands touch right foot; straighten, and bend back as far as possible. At this point, you should have a teacher or assistant to hold your hands for balance until you become accustomed to the position. Now, bend back as far as you can, and try to raise the left foot off the floor in back of you. This will pull the thigh muscles very much if you have never stretched them, or if you are muscle-bound from Ballet or Figure-skating. But if you are careful to raise the foot straight up, not allowing it to drop to one side or the other, you will not injure anything. Here, your assistant can help you by gently pulling that back foot towards your head. But do not let anyone jerk the foot harshly or pull it to your head quickly; do all these things slowly and they will become simple in due time. Pulling or stretching too quickly may only hurt a muscle and discourage you from continuing. RELAX AT ALL TIMES: YOU CANNOT FORCE ANYTHING WITH GOOD RESULTS.

REPEAT ABOVE EXERCISE ON OPPOSITE SIDE: PRACTICE AT LEAST FIVE MINUTES DAILY TO STRETCH THIGHS.

XXIV — SIDE-TO-SIDE SPLIT TWIST

Resting flat in SPLIT, right leg forward, place both hands on the floor on your left side; now pushing your body off the floor, with both knees straight, twist your body to the left, making a full half-turn so that you face directly to the opposite side, and lower yourself to the floor in a SPLIT with the left leg forward. REVERSE ABOVE TO TURN BACK TO RIGHT SPLIT.

This exercise, if practiced back-and-forth, holding the body as close to the floor as possible, is a wonderful way to loosen the hip-joints.

XXV — CROSSOVER SPLITS

Rest flat in SPLIT, right leg forward; rest right hand on floor; bring left leg from behind, knee straight, in a wide circle forward on the floor; cross it over the right leg and as far to the other side of it as possible; pushing your body up with both hands on the floor, stretch the left leg forward as if to go into a left SPLIT but before dropping to the floor, twist (as described in XXIV) with both legs straight, into the right SPLIT from which you started. This movement should result in a ¾-turn of the body each time you do it, and it should be repeated 4 times to complete the exercise. EXAMPLE: Start facing North, with the right toe pointing North; when you bring the left leg from behind and cross it over the right leg, the left toe will point East; as you make the twist with your body to complete the CROSSOVER SPLIT, you will face West; this is the three-quarter-turn. The second CROSSOVER SPLIT will finish South; the third CROSSOVER SPLIT will finish facing East, and the fourth will finish facing North.

REVERSE COMPLETE EXERCISE ON OPPOSITE SIDE.

XXVI — ROLLOVER SPLITS

Rest flat in SPLIT, right leg forward. Bend body forward until head touches knee, and hold right ankle with both hands firmly; now, roll onto your left side, over on your back, and up on the right side, until you return to the original position. Do not let go of the right leg as you do this; stretch the left leg behind you as straight as you can; it should be like the spoke of a wheel as you repeat the ROLLOVER SPLITS. REPEAT 8 TIMES TO MAKE A COMPLETE CIRCLE AROUND THE ROOM.

REPEAT EQUALLY TO OPPOSITE SIDE.

XXVII — BACKBEND SPLIT

Stand in 5th Position, right foot front; arms overhead. Point right foot forward, Petit Battement, and bend back from the

VERONINE
VESTOFF
dance routines
$1 each WITH MUSIC
$4.00 for any 5 Routines
$7.00 for any 10 Routines

The Golden Doll—Character Toe
Rustic Carnival
Russian Dance
Russian Folk Songs
Russian Peasant Dance
Russian Sweethearts
Silver Star Polka
The Firefly
Tamara
Sylvia Dances
Sleeping Beauty Valse
The Jockey
The Moon Fairy
The Way of Old Pekin
The White Peacock
Titania
Tyrolian Folk Dance
Valse Bluette
Valse Polonaise
Young and Old
Pas de Trois
Obertass—Polish Country Dance
Pas de Deux
Petite Polka
Pierrette—Classical Toe
Pierrot
Poet's Love
Polish Bride
Polish Mazurka
Polka Caprice
Polka Musette
Pomponette—a character dance
Puppets
Rendezvous—a character solo
Serenade d'Amour
Dance Tyrolese
Echo of the Ballet
Esmeralda Galop
Fascination Valse
Gavotte "Lady Betty"
German Peasant Dance
Gopak
Grand Valse Brillante
Hungarian Folk Dance
The Hussar
Kaleenka
La Danseuse
Na Beregn Polka
Naughty Girl Polka
Russian Couple Dance
Caucasian Veil Dance
The Hungarian Don Juan
A Russian Maid
Moment Lyrique
Air a Danser
A la Valse
Badinerie
Belinda Polka
Bon Vivant
Bow and Arrow
Chinese Dance
Champagne Galop
Columbine
La Coquette
Dance of the Magyars
Danse Serpentine
A Mexican Flower
Chin-Fu's Wedding; 24 pages of music; complete dance instruction.....$1.50
A Holiday in Russia; 20 pages of music and dance notes.....$1.50

No C.O.D.'s *Send money order or check*
DANCE **BOX 448**
503 W. 33 STREET, NEW YORK 1, N.Y.

waist, keeping the arms back over head. Now, slide the right foot forward, slowly, easily, until you rest flat in SPLIT. If the balance seems impossible, have your assistant hold your two hands when you bend back; the assistant should pull, to hold you back, as you slide, so that you do not collapse into the SPLIT and injure thigh muscles. Do this slowly until you learn to control it.

REVERSE FOR OPPOSITE SIDE. COMBINE LATER WITH XXIII, SPLITBENDS.

Most students are not gifted with an easy SIDE SPLIT. That is, a perfect SPLIT with the legs out to each side from the body. With the aid of a teacher the SIDE SPLIT can be practiced at the bar. To practice alone, the following exercise proves helpful.

XXVIII—SIDE SPLIT PREPARATION

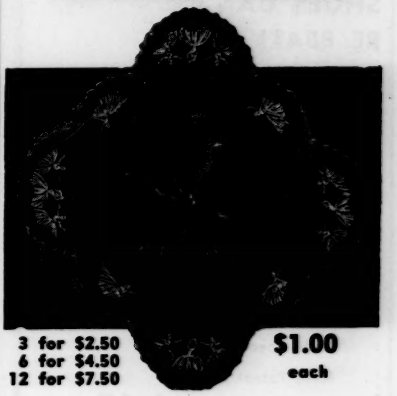
Stand in center-floor, feet in 1st Position, arms extended to sides at shoulder-level, back erect; slide the feet to each side as far as possible; when you can go no further and remain erect, place the hands on the floor in front of you and lower yourself to sit on the floor; keep the knees straight; the legs will not be directly out to each side yet, true, but keep them spread as wide as you can. With both arms overhead, bend the body sidewise to the right, so that the right shoulder touches the right knee; straighten, and bend to the left side; repeat bends 8 times. Now, bend to the right, spreading the arms as you do so, and bring the left shoulder as close to the right knee as you can. The right arm will stretch behind you, the left one will touch your right foot. Straighten, and bend to the left, reversing arms. Repeat 8 times. Next, with the legs spread, reach each hand to your ankles, and lower head straight forward to touch the floor. If it seems impossible at the first try, lower yourself in little "pushes", or have someone gently push your back down, until you gradually get closer to the floor. You will find that this stretches particularly the tendons on the inside of the thighs. This is the very spot that controls your TURN-OUT.

I regret, dear Readers, that space is limited for publication of these exercises. There are so many that I would like to present, but perhaps at the end of this series, it will be possible to compile these and the others in book-form, for the benefit of serious students who wish to continue their limbering.

Next month we will go to work on the WAIST. No single chapter could cover all the exercises that should be done for complete limberness of the waist, back, and middle-body. But we will present all we can and hope that you will have profited from the lessons learned in previous issues.

Thank you, one and all, for your kind response; your letters and compliments only revive my faith in the sincere purpose of most devotees of the Dance, be they in New York or Kalamazoo, Hollywood or Amarillo. Your improvement is worth all the effort of putting this work on paper.

BALLERINAS DANCE ON IMPORTED HANKYS



3 for $2.50
6 for $4.50
12 for $7.50
$1.00 each

All the charm and lightness of the ballet on sheer swiss pima cotton. Each hanky is 15" square, hand-rolled and scalloped.
Many lovely designs in delicate pink, blue, orchid or yellow set off by tiny white shadow figures.
Delightful as prizes, souvenirs, gifts and for yourself.
Please print name and address
DANCE, Box 308, 503 W. 33 St., N. Y. 1

Useful — Expert — Authentic
Europe's
FOLK DANCES
$1.25 per book

- Step notation and piano accompaniment
- Color plates for proper costumes

1. DANCES OF AUSTRIA
Steyrischer, Schuhplattler, etc.
2. DANCES OF FINLAND
Seals' Jump, Engelska, etc.
3. DANCES OF GREECE
Hassapikos, Tsamikos, etc.
4. DANCES OF PORTUGAL
Vira, waltzes of Tagus fisher-folk, etc.

DANCE Magazine, Box CP
503 West 33rd Street, N. Y. 1, N. Y.
Please send me the books
I have circled here: 1 2 3 4
Please send me all four titles ☐
I am enclosing check for_____
NAME _____
ADDRESS _____

KLING'S TAP SHOES CAN'T BE BEAT!

PATENT LEATHER

OXFORDS

For Boys & Men

sizes 8½ to 13½ — 4.95

1 to 5½ — 5.95

6 to 11 — 6.95

Girls' Theo Ties — Black Patent or White Kid 4.45

Taps extra on all shoes

KLING'S THEATRICAL SHOE COMPANY

218 So. Wabash Ave.

Chicago 4, Ill.

COSTUMES

Made to Order for DANCE & All Other Occasions

Circulars FREE

THE COSTUMER

238 State St., Dept. 6

Schenectady 5, N. Y.

A. CHATILA & CO. (Mfg.)

Ballet Tutus — Leotards

Practice Togs — Tights

Dance Belts — Tunics

Garter Belts — Midriff Sets

1776 — 59th Street — Brooklyn 4, N. Y.

Order Your Routines From

BILLY TRUEHART

15 YRS. SPECIALIST in MAIL ORDER ROUTINES and COMPLETE RECITAL IDEAS

(Radio's Original Tap Dancer and Teacher of Dancing Star ANN MILLER)

All Types Dances—Free Catalog of 200 DISTINCTIVE ROUTINES

333 N. Madison Ave.

Hollywood 4, Calif.

SCHOOL DIRECTORY

ALABAMA

IRENE M. JONES STUDIO OF DANCE
All Types of the Dance
Huntsville, Alabama

ARIZONA

GERTRUDE MARY SCHWAB
School of Dancing
8 North Tucson Blvd., Tucson

CALIFORNIA

MME. KATHRYN ETIENNE BALLET SCHOOL
Ballet, Toe, Character GL-0918, HI-1794
7078 Hollywood Blvd., Hollywood 28

RAINBOW STUDIOS OF DANCE & DRAMA
Highest standards Ballet, Tap, Drama, Voice
1627 Cahuenga, Hollywood. HE-5633

"RUTH ST. DENIS FOUNDATION STUDIO"
Oriental — Lyric — Modern
3433 Cahuenga Blvd., Hollywood 27

MASON-KAHN STUDIOS (inst. "Ice Follies")
All types dance for all ages UN 1-2110
1125 Market St., San Francisco 3

CONNECTICUT

MARY JANE HUNGERFORD, PhD.
Modern Dance
Hartford, Conn. Hartford 6-0648

FLORIDA

ARMOUR BALLET STUDIOS
908 So. Rome Ave., Tampa, Fla.
812 — 12th St. West, Bradenton, Fla.
Instructors: Gail and Thomas Armour

ILLINOIS

BERENICE HOLMES SCHOOL OF BALLET
184 West Washington Street, Chicago

RUTH PAGE
540 North Michigan Ave., Chicago

BELLE BENDER BALLET SCHOOL
Training for Opera — Concert — Theatre
410 South Michigan Ave., Chicago

JOHN PETRI BALLET SCHOOL
Ballet — Character — Interpretative
228 So. Wabash Ave., Chicago

PENTHOUSE DANCE STUDIO
Ballet, Tap, Acrobatic
64 W. Randolph St., Chicago 1, Ill.

LOUISIANA

DE VILLROI DANCE STUDIOS
M. Pierre Villere, Director
Complete Faculty for Dance Training;
All ages
1312 Canal Street, New Orleans 13, La.

MICHIGAN

RICARDEAU DANCE STUDIOS
Ballet—Tap—Ballroom
2019 W. Grand Blvd., Detroit

MISSOURI

MYLDRED LYONS STUDIO OF THE DANCE
Ballet—Tap—Acrobatic
Mainstreet Theatre Bldg., Kansas City

MISSISSIPPI

ELEANOR BEAUFAIT SCHOOL OF DANCE
Ballet — Toe — Tap and Acrobatics
Vicksburg

NEW YORK

EVA VARADY SCHOOL OF DANCING
All Types for All Ages. Tel. AS 8-2060
28-42 31st St., Long Island City 2

MODERN DANCE SCHOOL, YM & YWHA
Doris Humphrey, Director AT 9-9456
Lexington Ave. & 92nd St., N. Y. C. 28.

DALE H. MORATH
Modern Dance
63 East 11th St., New York

OSCAR DURYEA SCHOOL OF DANCE
Ballroom Dance Descriptions, Old & New
Hotel des Artistes, 1 W. 67 St. EN 2-6700

EVE GENTRY
320 East 42nd St. LE 2-8360
Now Booking 1949-50 Dance Engagements

DANCE NOTATION BUREAU
Notators to Ballet Society GR. 3-3988
Ann Hutchinson, 33 W. 8th St., N. Y. C.

OREST SERGIEVSKY
Ballet — Character
Dance Players Studio, 148 West 56 St.

JACK STANLY SCHOOL OF DANCE
Tap, Ballet, Acrobatics, Spanish
Day and Evening Classes
1658 B'way (51st St.) N. Y. 19. CO 5-9223

SOUTH CAROLINA

JOAN SIMMONS SCHOOL OF DANCING
105 Wentworth Street, Charleston 6

TENNESSEE

HELEN JONES SCHOOL OF DANCING
421 Walnut St. (Cadek Conservatory)
Chattanooga 3

WISCONSIN

PETROFF SLABY SCHOOL OF DANCING
Approved Under G.I. Bill of Rights
Cor. of N. 28 & Wells Sts., Milwaukee

Walter E. Owen

René de Messieres, Cultural Counsellor to the French Embassy presents George Chaffee with the "Palmes Academiques" for exceptional cultural achievement. Among those present, from left to right: Lydia Joel; Mrs. Helen Wicks Reid, president, American Society of Teachers of Dancing; Mr. Reid; Mrs. Janine Dawson, French Folk Society Dance Group; Miss Genevieve Oswald, Dance Division, New York Public Library; Adelaide Vernon, assistant to Mr. Chaffee; Wendy Coffield; Carleton Sprague Smith, Music Division, New York Public Library; William Dollar, George Chaffee, Lillian Moore, Tashamira, René de Messieres, Elsa Stein and Roberta Banks.

via the grapevine

continued from page 10

is that it does not; that HAD the U.S.S.R. accepted, the sum required for transportation of personnel and scenery could have been met at a vastly lower figure, or even by cooperation by the U.S. Air arm of Army and Navy, which has had a certain experience in bulk air transportation.

The really interesting aspect of the correspondence is the light it throws upon the Russian attitude to art outside its borders as exquisitely identified in a letter signed by S. Striganov, first secretary of the Embassy, which acknowledged Mr. Davis' original letter, thanking him for the suggestion, and which is quoted here, in part:

"We are sure that it will be highly beneficial for the American ballet dancers to acquaint themselves with the achievements of the ballet art in our country, which has stepped up to a new, higher level of perfection during the days of the Soviet power, and is respected with a great love by the Soviet people.

"However, due to the fact that the theatrical programs for the coming season are usually worked out at the end of the preceding season, it is unlikely that the tour proposed by you can be arranged this year . . ."

Actually, there is little argument with the fact that ballet is loved on a large scale by audiences in U.S.S.R., in fact, anywhere in Europe, in comparison with its fascination for American audiences, with whom it takes its place somewhere behind movies, baseball, bridge, golf, etc., even behind opera.

While there is no doubt that such a visit by our most representative and worthiest company could enhance no end the artistic prestige of America in Europe, **it is America itself which needs ballet in a larger dose, and not the U.S.S.R.** American ballet, American modern dance, and American dance art would, in the eye of any beholder recently in contact with European audiences, without doubt win an appreciation in amazing contrast to that which it attains here at home.

What is desperately needed in our time is audience education, as much as subsidy, whatever its source.

★

A great friend of dance died June 5th in New York City at St. Luke's Hospital, ill and impoverished. He had spent some forty of his sixty years as an exile from his native India, from which he fled as a political exile while still a student.

Basanta Kooma Roy, author of "Dawn Over India" and "A Life of Tagore" was at work on a biography of Uday Shan Kar when his last illness overtook him. His devotion to dance, whether of his native country or that of the West, was unqualified fanaticism and his face was at least one of those which came to be almost a landmark at ballet and concert in New York City in the last several decades.

Last rites were performed by Swami Bodhamanda of the Vedanta Society.

★

Lucas Hoving, former soloist with the Ballets Jooss, and the team of **Nachum** and **Dina** were the winners at the annual auditions held by the dance committee of

There is Only One

BARNEY TOE SHIELD

$2.50 per pair

Dance comfort by BARNEY. Yes, you, too, can now dance with ease. Acclaimed by leading Ballerinas, to be the greatest contribution in relieving toe strain . . . Patented.

BARNEY'S, MFG. & RET.— Dept. 5M
634 8th Ave.
New York 8, N. Y.

Gentlemen:

Please send____pairs of Toe Shields. Also send your new 1949 Brochure.

Enclosed ____Check ____M.O. ____C.O.D.
Name _____
Address _____
City _____
Zone _____ State _____

DANCING SLIPPERS and ACCESSORIES
Practice and Class Costumes
JOSEPH
THEATRICAL & DANCE FOOTWEAR
35-52 TWENTY-EIGHTH STREET
LONG ISLAND CITY 1, N. Y.
Write for descriptive catalogue

Everything for dancing feet!
Featuring the only
NOI-Z-LESS TOE SHOE
Write for Free Catalogue
LEN & SALLY
DANCE FOOTWEAR ★ ACCESSORIES
637 West 43rd Street New York 19, N. Y.

BALLET STUDIO

Igor Schwezoff

CLASSES DAILY
PROFESSIONAL, ADVANCED, INTERMEDIATE, BEGINNERS
SPECIAL CLASSES: CHILDREN, CHARACTER, ADAGIO
232 West 58th St., N. Y. C. CI 6-5641, RE 7-7347

BALLET ARTS

FACULTY

EDWARD CATON, MARGARET CRASKE, AGNES DE MILLE
CHRIS VOLKOFF, DOROTHY ETHERIDGE, LISAN KAY, VERA
NEMTCHINOVA, YEICHI NIMURA, PAUL PETROFF,
ANTONY TUDOR and SONIA WOICIKOWSKA.

SPECIAL SUMMER COURSES
BALLET ARTS "61" Carnegie Hall, N.Y.C. 19 • CO 5-9627

CHALIF

FRANCES L. CHALIF — AMOS L. CHALIF
DON FARNWORTH — EDWARD SINCLAIR
JAMES DONNELLY — PACO CANSINO
RUTH SPINNER — JEANNE PETERSON
TASHAMIRA

DANCERS — LOOK AHEAD
PLAN NOW FOR SPECIAL SUMMER COURSES
JUNE 6th THRU AUGUST 26th

SPRING RECITAL MATERIAL
• • •
WRITE FOR NEW EXCITING DANCE ROUTINES BY
FRANCES L. CHALIF
FREE CATALOGUE ON REQUEST

CHALIF SCHOOL OF DANCE — STEINWAY HALL 504-508
113 West 57th Street New York 19, N. Y.

FOKINE SCHOOL OF BALLET

• TODD BOLENDER • CHRISTINE FOKINE • VITALE FOKINE
Special Classes in Ballet, Toe, Variations and Character
CARNEGIE HALL STUDIO 839 COLUMBUS 5-9316

CAIRD LESLIE BALLET CENTER
The School for the Discerning Pupil
129 West 56th Street, New York City Circle 5-9420

Mme. **ANDERSON-IVANTZOVA**
139 W. 56th St., N. Y. C. BALLET SCHOOL COlumbus 5-2520

NATHALIE BRANITZKA formerly Ballet Russe de Monte Carlo
PL 3-9752 SUMMER COURSES JULY & AUGUST
or CO 5-3472 — 116 East 59th St., New York City
CLASSES DAILY YUREK LASOVSKY — CHARACTER CLASSES

Celli INSTRUCTOR of the WORLD'S GREAT BALLET DANCERS
1697 Broadway, N. Y. STUDIO 607 Circle 5-7358

the 92nd Street "Y" for debut under Y auspices this autumn. Yet another audition will be held early in October to augment the roster for the Auditions Winners Concert to be held later this year.

★

Nina Fonaroff sails for England the 20th of August on holiday, possibly with an ear to the ground for future European recital and some study abroad . . . At least three large companies are doing land-office business in the Scandinavian countries, to wit; **Jose Greco** and his company of 20, **Talley Beatty** and group of eight, and **Ram Gopal** and company, an indication to those who would like to try that part of the world that audiences there will demolish the box-office in an effort to see what has come over . . . Ram Gopal is now en route to India, after performances in Turkey, Finland and the Scandinavian countries; Greco and company are slated to go to Denmark and then Switzerland . . . **Baird Hastings**, co-editor of **Chrysalis** and a contributing editor of **Dance Magazine**, can be heard weekly on the Ballet Time program, Station **WNYC**, Saturdays at 6:00 P.M. His recent guests have been Theatre Dance, Inc., Mara, Virginia Johnson and Todd Bolender. On the agenda for imminent broadcasts are Eve Gentry, Nona Schurman, Jean Leon Distine, William Dollar and Lillian Moore. He divides his program between classics and works by younger choreographers . . . The most recent issue of **Chrysalis** is devoted to **Federico Garcia-Lorca**, surely one of the proudest names in poetry of the 20th century, and one to whom dancers owe a special debt, because his poetry, itself so full of choreography, has been the inspiration for so much in choreography. This issue of Chrysalis is devoted to Lorca's heroines, and written by **James Graham-Lujan**, one of the few real authorities on Lorca. . . . **Boris Romanoff** of the Metropolitan Opera ballet has staged the dances for Monteverdi's opera **Orfeo** at the May Festival in Florence, and during June, the ballet performances at the outdoor Baths of Caracalla in Rome. He returns to the United States this month . . . Any of you who have ever wondered whether a dance critic can dance at all will soon have an opportunity to look at a dance critic that can and does. English dance critic, **A. V. Coton**, has picked up the gauntlet flung at so many critic by dancers, and will dare to be seen dancing Scottish Round Dances in an early Victorian ballroom scene in the forthcoming J. Arthur Rank production of **"Madeleine"** which stars **Ann Todd**. Mr. Coton's disguise will consist of a pair of sidewhiskers . . . War or no war, **Sophia Delza** continues to concertize in China and to defy incoming and outgoing armies. She appears in a concert consisting of eight dance monologues, which the North China Star and other papers state is easily understood and greatly appreciated by Chinese audiences unaccustomed to modern American dance of any kind . . . **La Meri** appeared in several solo recitals at the **Ruth St. Denis**

"Theater Intime" in Hollywood last month, gave a number of master classes and then traveled on to Iowa, where she will give a four-week course in Oriental dance at the University of Iowa . . . **Atty van den Berg,** director of Theatre Dance, Inc. will holiday in the Virgin Islands somewhat later this summer, after completion of the filming of her modern ballet composed last year, "The Prodigal Daughter". The dancers who created the original roles, **Nelle Fisher, Jean Houloose** and **Betty Lind** appear in this film, which will be ready for distribution in the early autumn . . . **Ivan Narodny,** historian and journalist who left a fortune behind him in Russia when he fled from it in the early 1920's is in touch with a secret source within the U.S.S.R which claims that the 20 year old daughter of **Isadora Duncan,** named **Isadora Essenin,** is incarcerated in a Russian convent, and there is a movement afoot, to get her released from both convent and country, and over to the States. In spite of the Iron Curtain, information, and even money, does cross borders . . . **Harald Kreutzberg** is in Florence, as is **Trudy Goth** who is teaching master classes in dance, before going on to a well-earned holiday in Elba for the summer Miss Goth reports there is a shortage of dancers in Italy for the numerous operas, ballets and other concerts always mushrooming up, and that if several hundred American dancers could find their way over, they could write their own ticket, she says . . . **Muriel Bentley,** easily one of the more gifted of contemporary character dancers in the ballet in America, has quit Ballet Theatre after a ten year sojourn, to try a new field.

★

Doris Hering, associate editor of **Dance Magazine,** was among a group of three which appeared and lectured at Columbia University on June 13th before a student body — on a modern dance symposium, arranged by **Nik Krevitsky,** associate professor at Columbia University and a contributing editor of Dance Observer.

Miss Hering spoke with a gusto, a humour and a grasp of her subject familiar to those who have read her critiques in DANCE during the years 1947, '48 and '49. Her subject on this symposium was **"The Role of the Critic in Contemporary Dance".**

Other stimulating lectures were delivered by **Jean Erdmann** on "What is Modern Dance?" (with Miss Erdmann's very personal answers) and by **Alma Hawkins** on "Dance in Education".

★

To the applause of perspiring mamas and papas and of the equally perspiring celebrities like **Martha Graham, Doris Humphrey, Louis Horst, Nina Fonaroff, Lin Pei Fen, Martha Hill,** and others, the dance department of the **High School of Performing Arts** gave its first annual demonstration on June 16th at the Straubenmuller Textile H. S. in New York City.

If the Board of Education of the City of New York ever had any trepidation about the establishment of dance training in a city high school, now it can relax.

ARTHUR MAHONEY **THALIA MARA**

THE SCHOOL FOR PERFECTION

DAILY CLASSES FOR:
BEGINNERS — INTERMEDIATE
ADVANCED — PROFESSIONAL

BALLET TECHNIQUE — TOE
SUPPORTED CLASSICAL ADAGIO
CHARACTER — SPANISH

SPECIAL SUMMER CLASSES

SCHOOL OF BALLET REPERTORY

117 WEST 54th ST., NEW YORK 19, N. Y.
WRITE FOR BROCHURE CIRCLE 5-9332

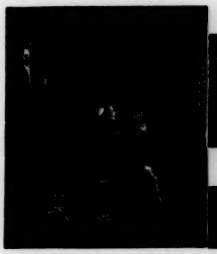
NIMURA

— SPECIAL CLASSES —
STAGE MOVEMENT — MODERN PLASTIC
BALLET ARTS — '61' Carnegie Hall, N. Y. 19, N. Y. CO 5-9627

SCHOOL OF DANCE ARTS [APPROVED G. I. BILL OF RIGHTS]
BALLET - SPANISH - CHARACTER - TAP
Tatiana Semenova, Roland Guerard, Antonio Valero
Summer Classes Adults and Children
TEACHER'S COURSE AUG. 1-31 BY ROLAND GUERARD
CARNEGIE HALL STUDIO 819 CIRCLE 5-8636

SCHOOL OF
RUSSIAN AMERICAN BALLET
METROPOLITAN OPERA HOUSE STUDIO
BORIS NOVIKOFF, Director
Summer Classes for Children, Adults, Beginners and Professionals
1425 Broadway, Entrance Studio 15, New York — LO 5-0864

SCHOOL OF AMERICAN BALLET
Four Weeks Summer Course
July 11th to August 5th
Summer Course Faculty:
ANATOLE OBOUKHOFF MURIEL STUART
YUREK LAZOVSKY ELISE REIMAN
Write now for Summer Circular
637 MADISON AVENUE NEW YORK 22, N. Y. PLaza 5-1422



the **SHURMAN SCHOOL**
BALLET · TAP · MODERN
G.I. APPROVED
Staff: Maslova, Scarpova, Bird, Popova, IGOR YOUSKEVITCH.
SPECIAL SUMMER COURSES
CARNEGIE HALL · STUDIO 843
WRITE FOR BOOKLET C · N Y C · CIRCLE 6-1911

For simplicity, freshness and occasionally very real creativeness, this first program more than vindicated the birth pangs of this school.

The dance department faculty of the school includes **Elizabeth Goode Rockwell, chairman, Emily Adams, Eve Gentry, Ann Hutchinson, Nancy Lang** and **Doris Ebener Rudko.**

★

Marina Svetlova and her newly-wedded husband, **Henry McIlvaine Parsons,** Columbia University lecturer on psychology, flew to Paris for a two week honeymoon and will continue by motor through the south of France and Italy, and will visit a friend, **Boris Romanoff,** like Svetlova, attached to the Met ballet. Mr. R. is at the Teatro Reale in July staging a ballet. The Parsons will return home in August . . . **Maria Tallchief** will pay the Oklahoma Tallchiefs a visit when she passes through by motor next month with husband **George Balanchine** on her way to the Coast. She is scheduled to dance with the St. Louis Opera in August . . . **Jant Reed** accompanies husband **Branson Erskine** to Europe in July and son Reed accompanies his parents . . . **Igor Youskevitch** will vacation this summer with wife and daughter at Peconic Bay, L. I., a spot where the fish have a gratifying bite. Mr. Y nearly had another run-in with the Atlantic Ocean when his outboard motor quit dead in Peconic last month, leaving him with the agreeable job of rowing a motorboat several miles back to land. Last year in the Caribbean his boat capsized, nearly leaving us with no Youskevitch. His sailors' luck prevails, however. Mr. Youskevitch's professional commitments this summer consist of two weekend engagements at Jacob's Pillow and several appearances with summer symphonies.

★

Ted Shawn was guest of honour at the 6th annual **International Folk Dance Festival** held May 14th at Memorial Hall, **Harvard University.** Mr. Shawn spoke of dancing as a means of bringing about understanding between peoples of the world. Said he, "In one tribe (Indian) all the natives get together on a certain day each year and do a 'grievance' dance. During the dance, anyone who has a grievance against anyone else, goes into the center of the circle of natives and dances about with that person, each one taking a few 'passes' at the other. When all the tribal grievances have been settled in this way, the tribe begins a new year free from hatred and animosity."

Pardon us if we seem preoccupied for the next couple of weeks. We'll be busy arranging a square dance for four tribal characters: Stalin, Truman, Atlee and Queueille.

★

The National Association of Dance and Affiliated Artists, Inc. announces the **University of the Arts and 1949 Convention,** to be held **July 24th - 29th** at the Masonic Temple Auditorium in Los Angeles. **Adolph Bolm, Carmelita Maracci, Nick Castle, Frank Veloz, James Rozanas, Nico Charisse, Eddie Gay** and many others are listed on the faculty.

★

Ruthanna Boris, leading dancer of Ballet Russe de Monte Carlo, has joined the faculty of the Fokine School for its summer term in Carnegie Hall. **Vitale Fokine** will continue teaching here throughout the summer, likewise. **Todd Bolender** and **Christine Fokine,** of this faculty, will take adult and childrens' classes, respectively, at the Fokine Summer Ballet Camp in North Truro, Mass.

★

J. Curwen & Sons, Ltd., London, are the publishers of an interesting and useful new pamphlet by **Adda Heynssen,** called **"Modern Dance Accompaniment"** (relationship of music and dance) which contains easy to read, easy to understand directions, definitions and piano music accompaniment for exercises. G. Schirmer is the American distributor. The price is 3 shillings (or **$ .60**) . . . Clayton F. Summy Co. is the publisher of **Edna Lucile Baum's "Second Book of Bar Work",** which teachers will find of practical interest for classroom work, as it contains exercises, accompanied by piano selections. The price is **$1.50.**

★

For the first time in many a season, the Met ballet leaves its home ground as an entity to appear on tour in New England and elsewhere under the artistic direction of **Alexander Gavrilov** as a group called **"Ballet Carnival".**

Gavrilov, the first ballet master, and a forceful one, to be employed by Ballet Theatre, is presently ballet master of the Metropolitan Opera Ballet; has in recent seasons taught and staged ballets at the Cape Cod Music Center.

The opening date of the Ballet Carnival group will be September 23rd in Newport, R.I. and they will stay on tour until rehearsal for the 1949-50 Met season begins . . . **Ruth Walton,** a contributor to this issue of **DANCE Magazine,** is preparing a work in tap idiom for Choreographers Workshop's first autumn concert, to be called **"Metronome"** . . . **Dorothy Bird** is dance director this summer at Green Mansions school and theatre in the Adirondacks . . . **Felisa Conde,** of the Weidman company, is summer camping and teaching dance at Camp Hiawatha, Kezar Falls, Maine . . . June 23rd marked the initial exhibition of the **New York Dance Film Society,** which under D. D. Livingston's direction gave two showings at the George Chaffee studio of films including Simon Moselsio's study in colour of **Martha Graham** in "Lamentation", a scene from "Swan Lake," Bolshoi production with Marina Semenova, "Steps of the Ballet", "Fiddle Dee Dee", described as a "cinedance" painted in colour on the film by Norman McLaren, "Dance Festival", consisting of folk dances from Central Asia and "Rhythmn of Africa", Jean Cocteau's film on the culture of the Chad in French Equatorial Africa . . . **Allen Wayne** is in his second year as choreographer for Lemonade Opera, and has done incidental dances for recent performances of Haydn's "The Man in the Moon" . . . **Shirley Broughton** is the choreographer for Provincetown Playhouse production of Garcia Lorca's "The Shoemaker's Prodigious Wife" . . . **Karel Shook,** former soloist with Ballet Russe de Monte Carlo, and Danilo, Brazilian dancer formerly with Igor Schwezoff's Ballet do Joventud, will fly to Israel to teach and stage ballets for a new ballet company in Tel Aviv to be called Ballet Israel. This company will be sponsored and subsidized by the new State of Israel, thus adding to the roster of nationally subsidized ballets by one more . . . **Herbert Bliss,** soloist with the New York City Ballet Company will appear as leading dancer with the **Ottawa Ballet Company** at Lake Placid, N. Y. on July 30 and 31, in a programme to include Les Sylphides, **The** Nutcracker Suite and **Nesta Williams Toumine's** prize-winning ballet (Canadian Ballet Festival, March, 1949, Toronto) of Beethoven's Moonlight Sonata. The company of 28 dancers is headed by **Sviatoslav Toumine** and **Nesta Toumine** . . . On July 4th **Jean Leon Destine** will fly to Haiti, his native country, to give several performances with his group. Upon his return he will do a film for Regency Productions, after which he is scheduled to appear on August 26 and 27 in the Dance Festival at Jacobs Pillow.

★

DANCE on T V

Video in June saw a gratifying number of dance events materialize on the several channels, and among them Ballet Theatre appeared in a condensed "Swan Lake" with **Gollner, Youskevitch** and **Seibert** in the principal parts. This was Youskevitch's second appearance; his first, with **Norma Vance,** over NBC-TV occured on June 14th.

Tony Charmoli, recently seen in "Make Mine Manhattan", is doing the choreography for the ABC-TV, Thursday night "Stop the Music" series, 8:00 to 9:00 P.M. Tony is also the principal dancer on this series.

Eve Gentry appeared on WNBC-TV on June 21 at 6:30 P.M. in two of her dances on the "Easy Does It" show.

Pauline Goddard and **Jimmy Starbuck** appeared on CBS-TV, June 20th at 8:00 P.M. with Paul Whiteman.

Momikai and her Hawaiian dancers appeared with Arthur Godfrey on CBS-TV, June 13th at 9:00 P.M.

Paul Godkin, who scored in "Ballet Ballads" on Broadway last year, was the choreographer for dances seen in the video version of "Casey at the Bat", on CBS-TV's "Through the Crystal Ball", at 9:00 P.M. June 6th.

★

Katherine Dunham flew in from Paris on June 22nd for a surprise visit to her family in Chicago, stayed two weeks and has returned to Europe to rejoin the company, which had its first vacation in a year. The company will go to Holland in July to appear in the Holland Music Festival.

★

New works for the Sadler's Wells are promised London on its return from America in December, according to Ninette de Valois, director of the company. Another 3-act ballet by Frederick Ashton is promised, as well as works by choreographers Helpmann, Roland Petit and Georges Balanchine.

★

. . . . . On the Campus

LOUISIANA

Mary Anthony appeared in a solo concert at Louisiana State University in mid-June; she also taught a master course there and staged a group choreography for the dance division.

DENVER

The interest for dance among men is almost unique in the University of Denver, where the dance department, headed by **Martha Wilcox,** is established under the Fine Arts Department. Between forty and fifty men are enrolled in the dance course at Denver, a record many other colleges, to say nothing of ballet companies, would like to equal.

ADELPHI

A week's summer workshop in dance as an art form, which will emphasize the individual and creative aspects, will be included in the center of Creative Arts at Adelphi College, Garden City, N. Y., according to **Hanya Holm,** head of the dance department at the college. The course is scheduled from July 5 through August 12. Assisting Miss Holm this summer will be **Maxine Munt** and **Alfred Brooks.**

WHEATON

Under the direction of faculty advisor **Teriz Malootian,** the Wheaton College Dance appeared in an annual dance demonstration April 21 and 22, showing group numbers and solo works. Outstanding number was that of **Jean Eberhard,** the dance group president, who presented a dance called "Undercurrent". Other works of merit were shown by choreographers Carolyn Rice, Barbara Kellner, Sally Sprague, Marie White, Catherina Shea, Judith Estrach, Virginia May and Alice Taylor.

U. of SOUTHERN CALIFORNIA

Eleanor King, a charter member of the original Humphrey-Weidman company, will teach and stage solo concerts, as well as studio programs with the student this summer.

★

the 2nd Season of the AMERICAN DANCE FESTIVAL

CONNECTICUT COLLEGE Again Plays Host to **American Modern Dance**

Started last season in the face of the hazards of post war conditions, the AMERICAN DANCE FESTIVAL, the dance center and school of the dance in New London, Conn. proved such a positive success that the collaboration initiated by New York University and Connecticut College will again be on the summer schedule of students and dance pilgrims who religiously make the rounds of rural cultural oases.

As in 1948, the festival is to beheld in the beautiful **Palmer Auditorium** on the Connecticut College campus.

The festival is set for **AUGUST 12-21,** (eleven performances) and will offer new works and works from the repertory of the three leading companies of moderns, one of them a combination of two well-known aggregations:

Jose Limon and Company, with **Doris Humphrey** as Artistic Director and **Pauline Koner** as guest artist;

Dudley-Maslow-Bales company and **New Dance Group** (combined);

Valerie Bettis and Company.

New works are promised by all groups.

Valerie Bettis will do a companion piece to "As I Lay Dying" which won the **DANCE Magazine** award of the year 1948-49 for merit in choreography. She will also do a ballet to "The Wonderful Mandarin" which has a libretto and score by Bela Bartok. Doris Humphrey will create a new abstract work and Jose Limon will create a new dramatic work. Opening and closing concerts will show the works of all three resident companies, as well as that of guest artists, Pauline Koner and Lucas Hoving.

The 6 Week season of study and production at the summer session of NYU-Connecticut College at New London, beginning July 11th and running through August 21, when the festival closes, is under the direction of **Martha Hill,** representing N.Y.U. and **Ruth Bloomer,** representing Connecticut College. Varied courses in techniques and composition, repertory, etc. will be given, among them Doris Humphrey's repertory class, which will include her "Inquest", "Shakers", "New Dance", "With My Red Fires" and others.

The faculty includes William Bales, Ben Belitt, Valerie Bettis, Louis Horst, Doris Humphrey, Delia Hussey, Hazel Johnson, Pauline Lawrence, Jose Limon, Sophie Maslow, Carl Miller, Jo Van Fleet and Betty Walberg.

Weekly workshop programs will be given to introduce the best of student compositions.

On the set of "Copper Canyon", members of the Metropolitan Opera Ballet enjoy Hedy Lamarr's square dance wedgies. L. to R.: Leon Varkas, Hedy Lamarr, Kathy Sangar, Louise Amermann, and the Wilcoxons, Joan and Henry.

Around the 48 STATES in Studio School and Association

●
●
●

ON MAY 29th, **Berenice Holmes** presented a new and elaborate production of a ballet titled "Pandora" at the St. Alphonso Theatre in Chicago. **Joan Crist** danced the lead. **Shirley Harwood** appeared as the featured dancer in "Greek Sonata", the diminutive **Margaret Watson** in "Les Sylphides" and **Genevieve Gieratis** danced the character and classic solos in the Mexican ballet on the same program. Twenty dancers supplemented these soloists.

★

Recital season shows more than anything else the effect that the large ballet companies are having on the teaching of dancing. There is a universal attempt to present ballets modelled after classical repertoire. Though results vary from excellent to horrifying the desire to reach the level of dance as an art is certainly laudable.

Georgia and Joseph Von Drake gave a very big show which featured "Sleeping Beauty" as well as a skating ballet.

Berenice Holmes students danced Les Sylphides and a Grieg Concerto.

The centennial of Chopin's death was observed with a number of Sylphides productions, one of the most careful being that of **Evelyn Swifka.**

DANCERS INTERNATIONALE

CYD CHARISSE, Guest Star

"Holiday in Hollywood"

TEACHERS' & PROFESSIONALS' CONVENTION

- Features Around the World on the Good Ship Joy Idea
- Gather a wealth of Fresh Material in all Styles of Dancing
- Famous Hollywood Faculty
- You'll enjoy every minute of your "Holiday in Hollywood"

MAKE RESERVATIONS TODAY

DANCERS INTERNATIONALE

Attn. Charley Baker, Pres., 831 So. La Brea Ave., Los Angeles 36, Calif.

STUDIO FIVE

SCHOOL OF CREATIVE PAINTING & MODERN DANCE

PROVINCETOWN

SUMMER SESSION

MODERN DANCE CLASSES

and

EXPERIMENTAL GROUP

under

GIGLIO DANTE

Write for Catalog: STUDIO FIVE, 11 Brewster St., Provincetown, Mass. Kenneth Campbell, Director.

Internationally known

GLADYS HIGHT

School of Dancing
Established 1920

TEACHER'S COURSE

August 1st thru August 12th . . . $75.00 complete

40 hours work. Complete Ballet. 50 Routines of all Types of Dance. Tap Novelty Revue. Free notes on all work. TEACHERS CERTIFICATE.

Write for details: 153 No. Wabash Ave., Chicago, Ill.

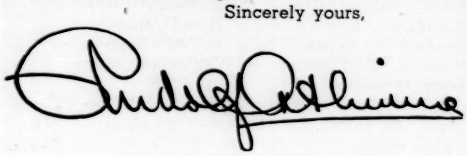
Telephone: Dearborn 2-3354

an editorial continued

If, indeed, members and officers of all teachers' organizations concerned can be united on this common ground, to wit: the need for legislation favorable to the profession — the WHOLE Cause of organization, as well as of ideals in the profession will be set many years ahead. Also, this will logically lead in the direction of point 1, as I have stated it.

WHAT will the record show when Conventiontime this year is over?

Sincerely yours,



Charles Bockman's pupils danced his very well-made Balanchine-type ballet to Haydn's Surprise Symphony.

Marjorie Jeanne of Muncie, Ind. gave a full production of The Nutcracker.

Margot Koché was dance director of the South Shore Follies, an annual Chicago event.

Vela Montoya and **Jose Castro** appeared for the Union Espanola fiesta in Gary, Indiana on May 28th, accompanied by Neal Kaylan at the piano, Carlos Montoya, guitar, and flamenco singers Consuelo Moreno and Orestes Menendez.

★

The **Chicago Theatrical Shoe Company** will open a branch in Los Angeles, to be presided over by the genial **Lewis Newman,** a man who has devoted many years of his life to the needs of dancers and their interesting feet.

★

Jean Evans, formerly a soloist with the Civic Opera ballet in Chicago, staged no less than three recitals, with 300 students participating, during June.

★

Nine years ago the **Michigan** club of the **Dance Masters of America** decided to establish a uniform system for teaching ballet in Michigan. After much discussion it was decided upon to use the method taught by **Enrico Cecchetti,** and a Cecchetti Committee was formed.

The current, 1949, committee consists of Theodore J. Smith, chairman, Jack Bickle, Olga Fricker, Sylvia Hamer, Marjorie Hassard, Gertrude Edwards Jory, registrar, Leona Lucas, Jane Caryl Muffat Miller, Enid Ricardeau, Virgiline Simmons and Phyllis Petersen Thorne.

Vincenzo Celli was the first teacher to bring the Cecchetti method to this group. Later the group decided to adopt the graded system used by the Imperial Society of Teachers of Dancing in England. Correspondence with **Cyril Beaumont** on this subject concluded with the installation of **Kathleen Schroeder Forber** as an instructor in the Cecchetti method. Miss Forbes has since been coming to Detroit at regular intervals, conducting special classes for teachers and students and assisting the Committee in standards of judgment.

On April 10th, this year, the Committee was pleased to have been able to acquire the services of **Margaret Craske,** herself a pupil of Cecchetti and now ballet mistress of Ballet Theater. The purpose of her visit was to examine Committee members and to give a master class to students. She was an inspiration to all. Her comment on the members knowledge of syllabi was "extremely sound".

In the nine years of its existence, the Cecchetti Committee of the D. M. of Michigan has given **over 2,085 individual examinations.** Teachers are more than pleased with results. Many of the students trained are now appearing professionally in corps de ballet and as solo dancers with Ballet Russe de Monte Carlo, with Ballet Variante of Mia Slavenska, with Radio City Music Hall ballet and some are teaching in reputable schools.

Wider interest has been shown in the Cecchetti method and for three consecutive years, a representative of this Committee has taught on the D.M.A. annual normal school faculty.

★

A professional group known as **BALLET MINIATURES**, under the direction of Briggs Management, offers a repertory of recital pieces especially designed for children of all age groups, the moppet, the teen, and also the adult. Its repertory includes such works as "The Frog Prince" with music by Maurice Ravel, "The Elfin Gobbler" with music by M. Ewing, "The Knave of Hearts", a fantasy based on Mother Goose rhymes, with music by Alexander Glazounov, "The Nightingale and the Rose", with music by Vaughn Williams, "Marionettes", music by Raymond Scott, and "The Three Bears", music by Khachaturian.

Dancers in this group have been recruited from such organizations as the Metropolitan Opera ballet and the Radio City Music Hall ballet. These program ballets run from 60 to 90 minutes.

★

Baltimore, Md.

The **Dance Theatre** under the direction of **Estelle Dennis** of this city appeared in a matinee performance at the Hilltop Theatre in performance of Miss Dennis' "Gullivers Travels", a new ballet. A cast of 60 dancers appeared, with Gulliver himself danced by a four year old in the Brobdignagian scenes. Miss Dennis herself appeared to great effect in a nautch dance in the India episode.

★

Washington, D. C.

Ballet Soiree, under the direction of **Marion Venable,** gave its fourth annual performance at the Cafritz Auditorium in Washington, May 16th, and again proved itself a company of professional excellence and acknowledged as Washington's 'own' ballet company.

Two major and two shorter works were featured on the program, "Promenade Au Parc", "Reverie", "Les Sylphides" and "Autumn Illusion".

The first three works are by Miss Venable, the last by **John Sergieff,** his first piece of choreography for this company.

★

Chicago, Ill.

"Ballet Unique of 1949", staged by **Gladys Hight** last month with a cast of 500 pupils sold out two performances at a local theatre with a capacity of 2000 seats. This is the 19th year of the presentation of Miss Hight's Ballet Unique.

★

Memphis, Tenn.

10 year old **Patsy Whitten** won a 1st prize of $100.00 in the junior division of the School Days Revue, staged here recently by teacher Dorothy Moore.

★

San Francisco, Cal.

A seven weeks' summer session of dance study and production, beginning June 27 and ending August 13, is announced by the **Halprin-Lathrop Studio Theatre** of San Francisco.

A curriculum in theatre dance unique on the West Coast will be offered under the direction of Ann S. Halprin and Welland Lathrop. There will also be a series of repertory dance programs at the Studio Theatre.

★

Detroit, Mich.

Over 350 singers and dancers participated in the **Roth-Berdun** Theatrical School's big annual revue at the Masonic Temple in Detroit on June 26th. This revue was the original "Stars of Tomorrow" as first featured here 19 years ago. During those early productions, Joan Leslie, movie star, was a student and participant.

The 1949 revue featured seven scenes or acts were shown, among them the Snow White scene with the original Seven Dwarf masks used by Walt Disney. **Charles Roth** directed and staged the revue, assisted by **George O. Allen.**

★

New York, N. Y.

Princess Kropotkin, who attended the recital given by Mme **Bronislava Mordkin** at the Master Institute Theatre on May 23rd, was quoted as saying that not since her Russian days has she seen so much **soignee** character and feeling brought out of a group of young children in recital.

★

Provincetown, Mass.

Giglio Dante, leading dancer for several seasons with the **Jan Veen** Ballet, and presently choreographer and leading dancer with the **Boston Dance Drama group,** announces that he will teach a summer session in modern dance from June 13 to September 13 at Studio Five, in Provincetown.

★

Madison, Wisc.

Mrs. Leo Kehl designed more than 680 (!) elaborate costumes for the recital staged by Leo Kehl in the 69th annual dance recital of the Kehl School in Madison on June 23rd, both matinee and evening.

400 pupils of the school participated. All choreography was done by **Leo Kehl,** assisted by his daughter **Virginia Lee Kehl** and **Mary Belle Potter** and **Hazel Breitenbach.**

Mr. Kehl, president of the Wisconsin club of D.M.A., has been on the faculty of the D.M.A. for ten consecutive sessions of their normal school and this year will teach his 18th year on the faculty of the normal school conducted by the Chicago National Association of Dancing Masters.

On September 1st the Kehl School reopens its door for its 70th year.

★

DURYEA 60th ANNIVERSARY CELEBRATION

Anyone to whom the beloved name Oscar Duryea is unknown must surely have been doing a Rip van Winkle these last sixty years, because that is how long Oscar has been teaching dancing in these parts.

Oscar Duryea's **60th** Anniversary party was held at the Waldorf-Astoria Hotel in New York City on June 24th and to make a gala affair the most gala ever Oscar and Mrs. Duryea taught assembled guests some of the ballroom dances for which they have achieved local fame, to wit: the Pickford Polka, (taught to Mary Pickford for "The Poor Little Rich Girl") the Mambo-Rumba, the International Tango and the Priscilla Waltz.

★

The SUMMER CONVENTIONS

To recapitulate, in case you don't remember convention dates, here are the major names, dates and places of the big 7:

JULY

Associated Dancing Teachers of Southern California, July 11-14, Hollywood, Cal.
Dance Educators of America, July 11-29, New York City
Dance Masters of America, Normal School, July 25-29, Washington, D. C.

AUGUST

Chicago National Association of Dancing Masters, August 1-20, Chicago, Ill.
American Society of Teachers of Dancing, August 7-12, New York City
Dance Masters of America, Convention: July 31-August 6, Washington, D. C.
Holiday in Hollywood (president: Charley Baker), August 1-8, Hollywood, Cal.

SEPTEMBER

Dance Teachers Club of Boston, September 6-8, Boston, Mass.
Dancing Masters of California, September 3, 4 and 5, San Francisco, Cal.

For FULL SUMMER SCHOOL CALENDAR, see MAY, 1949 issue of DANCE MAGAZINE.

★

NEW YORK SOCIETY Elects New Roster of Officers and Directors

The 1948-49 season of the New York Society of Teachers of Dancing ended with a 35th Anniversary Luncheon, preceded by classes and demonstrations on April 10th at the Astor Hotel.

The officers elected to preside during the coming year are as follows:

President — **Florence Cowanova** (re-elected)
1st V. P. — **Dorothea Duryea Ohl**
2nd V. P. — **M. C. Richards** (re-elected)
Sec'y-Treas. — **William E. Heck** (re-elected)

Directors, as follows:

Mildred Duryea, Rosetta O'Neill, Helen Wicks Reid, James R. Whitton, Roderick C. Grant, Viola Austin.

★

Coral Gables, Fla.

"Noche de Baile" is the provoking title given by **Phyllis Kapp** to the program of dancers arranged by her and presented by the Miami Junior Woman's Club at the Miami H. S. Auditorium on May 31st.

All choreography and all costumes were designed by Miss Kapp for a revue which was divided into five sections, subtitled "The Country Grocery Store", "Salon de Beaute", "The Burma Boogie", and "The Waltz", some of which showed a marked flair for dramatic invention.

Michael Fokine's "Les Sylphides", as staged by Miss Kapp, brought the program to an interesting conclusion.

ORIGINAL ROUTINES
by mail
Novelty Tap, Ballet, or Character Dances
Over 100 graded dances, clearly described
Send for Dance list
MERCEDES FITZGERALD
established since 1920
Box 236, Dance, 503 W. 33 St., New York 1, N. Y.

GIFTS FOR BALLERINAS
degas scarves — kerchiefs — stationery
book ends — toe shoe flower vases — pins
ballet textbook by lola monnelli
authentic classic variations by ann barzel
many other items—send for illustrated catalog
SENIA SOLOMONOFF
54 W. Randolph St. Chicago 1, Ill.

ELSA GREENWOOD
NOVELTY SONGS AND DANCES
My latest number
"THE SEWING BASKET BALL"
Music and lyrics ——— only 1.00
90 CLINTON AVE., NEWARK, N. J.

DANCE DESCRIPTIONS by
EDNA LUCILE BAUM
20 West Jackson Blvd.
Chicago 4, Illinois
Send for Catalogs

janet—"Dances That Charm"
clearly described routines . . . spectacular show pieces . . . wee folk dances . . . recitatives . . . complete revues . . . lesson outlines.
catalog for postage
janet studio springfield, Ill.

GERTRUDE LIPPINCOTT
Booking now for:
Solo Concerts
Master Lessons
Program & Class Combinations
for information write to:
252 Bedford St. S.E.
Minneapolis 14, Minn.

LEARN TO PLAY CASTANETS
At Home
A New and Authentic
HOME STUDY COURSE
has been prepared by
NICHOLAS
TSOUKALAS
$3.00 POSTPAID NO C.O.D.
728 LAWRENCE AVE. • DETROIT 2, MICH.

BACK ISSUES!
American Dancer from June 1927 to January 1942; *Dance* from June 1937 to present date. Some numbers out of stock.
1927 thru February 1942 $1.00 each
March 1942 thru Dec. 1947 $ .50 each
January 1948 on $ .35 each
Send order, with money, to
DANCE, 503 West 33rd St.
New York 1

JACOBS PILLOW DANCE FESTIVAL

1949 Calendar

Friday and Saturday afternoons at 4:00 P.M.
Friday and Saturday evenings at 9:00 P.M. for the following period:

July 8 and 9

NORA KAYE and IGOR YOUSKEVITCH of Ballet Theatre	JANET COLLINS	FEDERICO REY and PILAR GOMEZ, in Spanish dances

July 15 and 16

DIANA ADAMS and HUGH LAING of Ballet Theatre	MYRA KINCH	NOBLE PAULICKPULLE, Sinhalese and Hindu dances

July 22 and 23

NANA GOLLNER and IGOR YOUSKEVITCH of Ballet Theatre	TED SHAWN	JOSEFINA GARCIA, Mexican dances

---

THE **BALLET THEATRE** COMPANY, Inc. (Lucia Chase and Oliver Smith, directors) will present the following ballets during the period July 27-August 13:

Friday and Saturday afternoons at 4:00 P.M.
Wednesday, Thursday, Friday and Saturday evenings at 9:00 P.M., as follows:

July 27, 28, 29, and 30

INTERPLAY	PAS DE QUATRE	JARDIN AUX LILAS

August 3, 4, 5 and 6

LES SYLPHIDES	LA FILLE MAL GARDEE	GALA PERFORMANCE

August 10, 11, 12 and 13

PRINCESS AURORA	JUDGMENT OF PARIS	FANCY FREE

Friday and Saturday afternoons at 4:00 P.M.
Friday and Saturday evenings at 9:00 P.M. for the following period:

AUGUST 19 and 20

NORMA VANCE, RUTH ANN KOESUN and JOHN KRIZA of Ballet Theatre	World Premiers of "THE DREAMS OF JACOB" music by Darius Milhaud choreography by Ted Shawn	IVA KITCHELL

AUGUST 26 and 27

RUTH PAGE and BENTLEY STONE	new group works by MYRA KINCH and company	JEAN LEON DESTINE Haitian dances

SEPTEMBER 2 and 3

RUTH PAGE and BENTLEY STONE	RUTH ST. DENIS	DEVI WANI and SOEKORO

---

9 Monday Night Lectures at 8:30 o'clock, as follows:

July	4	JOHN LINDQUIST	A pictorial history of Jacob's Pillow
	11	ANATOLE CHUJOY	Problems of a Professional Dance Career
	18	WALTER TERRY	The Meanings of Movement (demonstrated)
	25	ANTONY TUDOR	Influences on Contemporary Ballet
Aug.	1	TED SHAWN	The American Dance
	8	TOM TWO ARROWS	American Indian Dancing (demonstrated)
	15	DWIGHT GODWIN	The Dance and Motion Picture (illustrated)
	22	RUTH PAGE	Ballet Choreography
	29	RUTH ST. DENIS	Religious Dance

First...
IN QUALITY

First...
IN SERVICE

First...
WITH A COMPLETE LINE

...We Won
TOP PLACE IN SALES
WITH A LINE TEACHERS
CAN
Recommend!

When you think of Records for the Classroom or for Student home practice,

THINK OF RUSSELL

Non-Breakable — Plastic Russell Records are guaranteed to satisfy!

Retail price — $1.59 each Write for teacher's wholesale price list

SPECIAL OFFER FOR JULY ONLY

Double your money . . . Buy 24 and we give you 24 *free*
OR
For smaller orders we will double our usual *free* offer
Buy 6 and get 4 *free* Buy 12 and get 10 *free*

RUSSELL RECORDS • 75 S. MacMillan • Ventura, California

Here's The CONVENTION-al Thing To Do . . .

DEPEND ON MAHARAM, a fine source for costuming materials and accessories . . . where the styling is distinctly UNconventional . . . where beauty and charm are apparent.

To the Dance Teachers of America, our thanks and best wishes for your continuing interest in us . . . We'll see you at our booth when you attend the convention!

"The House of Service"
MAHARAM
FABRIC CORPORATION

NEW YORK: 130 West 46th Street
CHICAGO: 115 So. Wabash (Wurlitzer Bldg.)
ST. LOUIS: 927 Century Building
LOS ANGELES: 1113 So. Los Angeles Street

TOMAROFF'S

DANCE ROUTINES

25th Anniversary Offer

You can get any 10 of these famous routines for only $8.00 (plus thirty cents for postage). This means a direct cash saving to you of exactly $4.00. Single copies are $1.20 each, postpaid.

Character and National

BOW AND ARROW—Advanced solo with leaps.
BULERIAS—Spanish dance with heel work.
CHIAPANECAS—Authentic Mexican dance.
CZARDAS—Advanced Hungarian for couple.
DUTCH GROUP—Wooden shoe for couples.
FADO—A flirtatious Portuguese solo number.
FRENCH SKIRT DANCE—Coquettish solo.
GARROTIN—Typical Spanish Gypsy dance.
GAVOTTE—An old court dance for couple.
HAWAIIAN—Authentic with expressive arms.
HOPAK—Advanced Russian solo.
HUNGARIAN—A spirited solo number.
HUNGARIAN GYPSY—Fast, showy solo.
INDIAN—American Indian strong solo.
JOTA—Lively Spanish folk dance.
LA MANTILLA—Fascinating Spanish Dance.
LESGINKA—A tartar dance with knives.
MAZURKA—Brilliant Polish solo number.
MAZURKA—Advanced Polish couple dance.
MEXICAN—For couple to "Jarave Tapatio".
MINUET—Old fashioned court dance.
NORWEGIAN—Wooden shoe dance for couples.
PIRATE—Advanced solo with pantomime.
RUMBA—Exhibition solo Cuban dance.
RUSSIAN GROUP—Vivacious, for five couples.
RUSSIAN GYPSY—Fast number for couple.
RUSSIAN SLED—(Troika)—Girls imitate ponies.
SCOTCH SWORD DANCE—Old dance of victory.
SPANISH GYPSY—Solo tambourine number.
SPANISH WALTZ—A fascinating solo.
TARANTELLA—Italian folk dance for couple.
WARRIOR—Strong dance of Roman warrior.

Character Routines for Children

BABY ACROBATIC—Easy number for two babies.
BABY SELECTION No. 1—3 numbers for babies.
BABY SELECTION No. 2—3 dances for babies.
CLOCK DANCE—Interpreting the movements.
DOLLY—Original song and dance, with doll.
DUTCH DANCE—A solo number with pantomime.
GYPSY—Easy for child with tambourine.
KOROBOOSHKA—Lively dance for couple.
LITTLE CLOWN—Easy, with original recitation.
MAMA-PAPA DOLL—Mechanical doll on toes.
MAZURKA—Easy Polish Dance for child.
POLKA—Simple steps in coquettish manner.
RAG DOLL—Loose, eccentric dance.
RUSSIAN SWEETHEART—Russian couple dance.
SKATERS—Simple and attractive solo number.
SPANISH—Easy Spanish dance with fan.
STRAWBERRY PATCH—For boy with pantomime.
TOE DANCE—Classic toe number for solo.
VOLGA BOATMAN—Easy, with original song.
WOODEN SHOES—Song and dance for couple.

Tap for Children or Beginners

BABY TAP—3 easy numbers for babies.
BEGINNER'S BUCK—Easy steps, drum rolls.
BOWERY WALTZ CLOG—Comedy dance for couple.
DICE—Bowery waltz clog for child.
EASY TAPS—3 easy numbers for children.
HIGHLAND FLING—Original steps.
IRISH JIG—Typical of old Irish dances.
MUSICAL COMEDY—Musical comedy dance.
RHYTHM DANCE—Easy and effective.
SAILORS HORNPIPE—Created with taps.
SIMPLE SOFT SHOE—Easy for beginners.
THREE LITTLE MAIDS—Original lyrics and music.
TIMID-TIMOTHY—Baby jazz song and dance.
WALTZ CLOG—Effective number for beginners.

Professional Tap Routines

ADVANCED BUCK—Advanced taps and wings.
ADVANCED RHYTHM BUCK—Syncopated wings.
BALLET SOFT SHOE—With ballet variations.
BILL ROBINSON'S TAPS—Intricate steps.
BROKEN RHYTHM SOFT SHOE—Adv. with turns.
CLAP TAP DANCE—Intermediate, with slaps.
ECCENTRIC TAP—Off beat, comical number.
INTERMEDIATE BUCK—A little more advanced.
INTERMEDIATE RHYTHM BUCK—Wings and Pick-ups.
INTERMEDIATE SOFT SHOE—Cleverly combined.
MILITARY RHYTHM BUCK—Advanced rhythm.
MILITARY TAP—Very effective. Interm.
MIXED RHYTHM TAP—Slides and Pick-ups.
NEW RHYTHM TAP—Advanced, to any rhythm.
OVER THE TOP BUCK—Advanced with slides.
PRIMROSE SOFT SHOE—Intricate number.
RHYTHM BUCK—Intermediate with flaps.
RHYTHM SOFT SHOE—Advanced and tricky.
RHYTHM TAP—Advanced to off beat time.
SIMPLE BUCK—Standard tap steps.
SYNCOPATED BUCK—Advanced with pick-ups.
SYNCOPATED RHYTHM BUCK—Advanced rhythm.
SYNCOPATED SOFT SHOE—Advanced to 4/4 time.
SYNCOPATED WALTZ CLOG—To Skaters waltz.
TAP TRIO—Effective number, stop time.
TAPS AND TURNS—Ballet turns included.

Musical Comedy and Line Ups

CONTINENTAL LINE UP—Group of 8 to 16.
ECCENTRIC—Comical wiggle legs routine.
ECCENTRIC RUBE—A hick solo number.
GREEN EYES—Snake hips to Bolero rhythm.
KICKS—High kick routine for solo.
LEGMANIA—High control kick routine.
LINE UP MUSICAL COMEDY—Group of 8 to 16.
LINE UP KICK ROUTINE—Group of 8 to 16.
OFF BEAT RHYTHM—Abundant body movements.
SYNCOPATED LINE UP—Easy, with tennis racket.

Ballet and Toe Routines

AUTOMATIC DOLLS—Mechanical, for couple.
BALLET VARIATION—Group of 8 to 16 girls.
BUNNY DANCE—A Bunny toe number.
BUTTERFLY—Effective toe number.
CAKE WALK ON TOES—Strut dance on toes.
HUNTRESS, THE—Advanced toe with riding crop.
MODERN SOPHISTICATION—Ballet and modern arms.
MODERNISTIC TOE—Toe modernistic number.
PAS DE DEUX—Romantic number for couple.
PAS DE TROIS—Graceful number for trio.
POLKA TOE DANCE—Advanced technical toe.
ROMANCE—A toe dance of twilight.
SWAN, THE—The dying swan of Pavlowa.
TOE LINE UP No. 1—Intermediate steps.
TOE LINE UP No. 2—Advanced toe steps.
TOE STRUT—Jazz toe with hat and cane.
TOE TRIO—Effective number for 3 girls.
TOE WALTZ—Advanced technical toe solo.
WALTZ VARIATION—Flowing movements, solo.

Classic and Interpretive

HARLEQUIN AND COLUMBINE—Coquettish duet.
INTERPRETIVE TRIO—Barefoot dance.
LOVE'S DREAM—Interpretive solo.
LOVE'S JOY—A dance of joy and freedom.
MOMENT MUSICAL—A dance for three girls.
PASTORALE—Nymph and shepherd dance.
PIERROT—Solo number with pantomime.
SCARF DANCE—Solo bare-foot number.
WHISPERING FLOWERS—Life of a flower.
WINDS, THE—Fast, with whirls and turns.

Oriental Routines

ANITRA'S DANCE—A dance with pantomime.
CAUCASIAN—Fast spirited movements.
CHINESE—Romantic, with quaint steps.
CHINESE SCENE—Grotesque, for trio.
CHINESE SLEEVE—Authentic music included.
JAVANESE—Stately and serious.
MOOR'SH—Picturesque cymbal number.
ORIENTAL SCARF—Dance with scarf.
PERSIAN MARKET—With basket of flowers.
SUI SIN FA—Flower dance.

Body Building and Acrobatic

ACROBATIC—Advanced solo with feats.
ACROBATIC COMBINATIONS—20 lessons of 140 variations, for beginners, intermediates and advanced.
KEEPING YOUTHFUL—A series of exercises consisting of breathing, relaxing, stretching and exercise for every part of the body. A good way to keep fit.
ORIENTAL ACROBATIC—Advanced number.

Exhibition Ballroom Routines

EXHIBITION TANGO—Argentine & French steps.
EXHIBITION WALTZ—Arranged for 5 couples.
MOSPANGO—A modern Tango number.
OLD FASHIONED POLKA—Tintype, for couple.
ORIGINAL LINDY HOP—Arranged for couple

Send Money Order, cash (registered), no C.O.D.'s to

ARON TOMAROFF

Box 50, DANCE MAGAZINE, 503 W. 33rd St., New York 1, N. Y.